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Visualizing Future Trends of the Printing Business

By E. C. HAWLEY

What is ahead for the printer? Look forward, for your own gain, and estimate what the future offers for your business. A vital discussion

HERE is less assurance of the stability of any business today than ever before. Change is rampant. Conditions are altered almost over night, often destroying what were once rich markets and creating even richer ones in their stead. Apparently sound businesses crumble away between the tearing of calendar leaves. Products that were once considered absolute necessities are now scornfully disregarded by the buyer, who turns instead to something undreamed of a few short months ago.

Sometimes it is very bewildering, this headlong manner in which business is plunging along toward an unseen goal. We are confused by the kaleidoscopic changes, the powerful forces that mill about us. We observe everywhere the constant readjustment to meet new conditions, the frantic building and destroying. Plants that were "the last word" a very few years ago are now called antiquated. Machinery is regarded as efficient these days only for so long as it can fully meet an existing need. It seldom gets a chance to wear out in service. Men are looked upon as successful for only so long as their minds remain flexible enough to be forever coping with new and strange problems which threaten business institutions.

The conditions that the Age of Speed has forced upon business cannot be avoided. They can only be faced—and the conquering can only be done through considerable foresight and courage.

The operation of any business these days places an extra premium on foresight and a doubled demand for courage. That is probably more true of printing than of any other business, not only because the industry is

changing rapidly within itself, but also because of the fact that its fate is intimately associated with and dependent upon other industries, all of which are subject to sweeping and fundamental changes.

Within the last few years the printing industry has offered ample evidence that, in the future, printers must employ deeper and sounder foresight in the building of their businesses. Dozens of printers have closed their doors, or dropped into virtual lethargy, principally because they were not able to hold shifting markets and to adjust their business in such a way as to fill up the gaps left by lost sources of work. To prove that such instances are avoidable we have but to turn to the records of printers who have successfully detoured to dodge obstacles appearing in the way of progress.

A New York City printer comes to mind as one example. A few years ago his plant was filled with catalog and publication work. First a semiannual hardware catalog slipped away to a firm that made a specialty of hardware catalogs. A seedbook went to another specialist. Then the publication business started to slip away because of the postal-rate situation. There was apparently no way in which the business could be regained.

Instead of mourning, this printer elected to take the drastic step of scrapping his large letterpress plant and turning to the offset production of direct mail, a field where his foresight told him there was an opportunity. His success has thoroughly justified the step.

Another instance concerns a Middle West printer who had been struggling along for years trying to hold work which the larger

PRINTING
THE MOTHER
OF PROGRESS

plants were taking away in continually increasing volume. Looking into the future he noted an increasing demand for fine typography. With commendable courage he sold his presses and used the money to equip a typographic "studio." It was a struggle at first, but today he has a profitable and soundly established business.

The above examples are but two of many. Like others following the same course, they help to prove that foresight and courage can be made the stepping-stones out of a bad business situation. Hundreds of printing plants in this country today need just such vitalizing action. Changing times plus shifting habits have thrown them out of step with the market. For one reason or another they do not entirely fit in with present-day demands. Every printer, whether or not he faces such a condition at present, should give the solution some thought. In this age of changes he can never know how soon he will be called upon definitely to face such a problem. That man goes farthest who looks ahead to the crossroads and decides which way to turn before he has arrived at the place of decision.

Studying present trends in the printing industry, with the view of interpreting its future movements, guides one to a number of quite definite conclusions. The first—and probably the most important—is that a day of greatly increased specialization is close upon us. Already many printers are concentrating on one line of work rather than several. There are, for instance, not a few plants which confine their efforts to direct-mail production. But specialization has not stopped there. There are plants that emphasize the production of advertising matter for one particular industry. One printer does only hardware advertising, another works for the seed houses, a third one confines his efforts to the fur industry, still another concentrates on automobile-accessory advertising, and so on down the list. One prominent shop prints only letterheads; another produces nothing but envelope enclosures.

Such specialization is going to increase tremendously in the years to come. There is sound economic justification for it. A printer who can keep his shop filled with one kind of work can most assuredly operate at a lower cost—and probably do a bit better grade of work if he is so inclined, with his efforts thus concentrated.

The printer who is looking toward specializing on one particular line of printing must lay his plans far ahead.

A radically different sales plan will be necessary and a new type of organization will be demanded. Long before he takes the step he should be marking out the way and advancing as far as possible along that road.

Of course not all plants will become specialists. There is now and probably always will be a need for the general jobshop, but it is safe to predict that an important share of the work that such plants now produce will some day be done by the specialist. The job plant will have to subsist on what cannot profitably or effectively be done by the specialist; the latter will get the choice orders.

Hand in hand with specialization will come increased syndication of printed matter of nearly all kinds. Ultimate economy demands elimination of duplicated effort in the production of similar printed matter for different clients. This line of progress is already well under way. You can now buy all sorts of standard forms, and syndicated advertising is available for nearly every common type of business. What is done along this line now is of course only a fraction of what will be done in the future.

Specialization will ultimately carry itself into the small city and town and see the separation of the country weekly and the job plant. The success of a chain of country papers in the state of New York is largely attributed to the fact that the job plants with which the papers were once associated have been broken away and the managers of the papers allowed to concentrate on their publishing enterprise. The possibilities of the country weekly and

of the small-town job plant as business enterprises have scarcely been touched. In years to come some startling success in these fields of the printing industry are clearly predictable, as sound business methods are put to use.

Of course specialization has its drawbacks. It puts, as the proverb has it, all of your eggs in one basket. However, much of the danger in the situation can be removed by keeping in intimate touch with the field served, and above all by keeping the plant and its organization flexible and alert. The live organization will reach its goal.

Another change that promises to take place is the development of printing plants which, openly and as a business policy, offer for sale printing of average quality at low prices. It rather goes against the grain of one who loves the art of fine printing to think of a "factory" producing printed work with cost as the only consideration.

Don't Make a Man Do What Print Should

DON'T load your high-spirited, loyal salesmen with the mere preliminaries of selling—that is, explaining your goods and introducing your house to prospects.

Printed matter can do that equally well and far less expensively. It can seed the ground for the salesman's reaping. It can excite an interest in your product which will make your salesman welcome, and turn canvassing into selling. Don't make a man do what print should!

A good copy slant for a printer's advertising from the house-organ of the Biddle-Paret Press, Philadelphia

As a business proposition, however, such an institution must be not only countenanced but given serious consideration, for it is to be found in the industry today.

There is a demand for some medium-grade printing at low cost; that must be admitted. Someone will produce it. If a plant openly sets out to meet the need and concentrates every effort on low cost, a degree of success is predictable. There are such plants now, but most of them occasionally intrude a "quality" job on their schedules and consequently carry a greater overhead than need be. The writer knows of one large plant that does only one- and two-color work of the type generally classified as "quantity junk." The company is staying severely within its field, selling at a very low price, and making a satisfactory profit—in spite of the fact that other printers have predicted its bankruptcy for at least ten years.

But with all due regard to the business possibilities of low-cost printing, the constantly increasing insistence on high-quality work must be given major attention as a guidepost to developments in the industry. There is much good printing today—but not enough. There is a strong demand for high quality—but not as great a demand as there will be. This country is slowly and surely becoming conscious of the artistic side of printing. The appreciation of it has never been greater nor more widespread. At last—miracle of miracles!—book publishers are beginning to pay some attention to the finer physical characteristics of their books, and are discovering that the public responds to it. Books of "typographical interest" are at last coming into the general market. Advertising, through the medium of comparison, is also teaching the public the difference between good and bad typography. At least business men are finding that buyers respond more readily to one than the other. That, of course, is the greatest of good influences on the general standard of printing, for it is the business man who buys the products of the press.

But fine printing is something that cannot be accomplished by the mere will to do it. Deciding that he will forthwith become a "quality printer" is not enough for the average shop owner. There is a feeling abroad that

fine printing is simply a result of the care and time spent upon it. That is an unsound viewpoint. Some printers could be as careful as mortal man can be and take a decade of time and still not produce something really fine—unless they possessed the knowledge, artistic sense, and craft training that are the real basis of quality printing.

The printer who would guard his business safety by catering to the quality market must look to himself and to the men with whom he surrounds himself. Just as there are few good artists, so there are few good typographers, pressmen, binders—also fewer still managers who have that appreciation of art and craft which is essential to the continued production of excellent printing.

Men for the quality shop must be sorted carefully and trained patiently. Those who perform consistently on a high scale must be guarded jealously and given adequate remuneration to insure stability. Only in that way will the printer of the future be able to build a sound business in the quality field.

No matter to what goal the printer of today looks, he must recognize the fact that only foresight, definite planning, and courageous action can bring him to it. He must see the pitfalls that the future will uncover and be prepared to make his way around them. He must be prepared to let change work to his advantage.

Cost-Cutting Versus Price-Cutting

There is a difference between a cost-cutter and a price-cutter. The cost-cutter strives, by improvements in the arrangements of his plant, ample equipment, and the use of reasonably modern

machines, to cut the time, and thus the cost, required for the turning-out of printed matter. The price-cutter, however, disregards not only the cost of production but all other commendable principles and ethics which should obtain in the industry, and makes the price anything which will land the order, let the cost be what it may. Such a man should be looked upon with suspicion by the buyer of printing, for unless he gets a chance here and there to "stick it on" and charge more than a job is worth, he cannot last long. Be a cost-cutter, but not a price-cutter.—*From a news letter of the Toronto Typothetae.*

Why hitch twenty horses to a plow when two will do the work



DELIVERING a grocery order with a five-ton truck is a great waste of horsepower. Placing your advertising in front of people who are not in the market for your type of advertising is a great waste of money.

Direct-by-mail advertising is a flexible medium that allows you to apply just the right amount of power for the object you desire to be accomplished.

But the direct-by-mail advertising falls short of its purpose if it isn't backed up by good printing. And that's where we come in. We specialize in this class of advertising and our fund of experience is at your service. Just let us know when we can call. And as we have always said, "It means no obligation."

This striking comparison featured a folder issued by the Freeport (Ill.) Printing Company

Mailing Pieces That Quadrupled an English Firm's Business

By GEORGE FRENCH

WHEN in 1924 the annual convention of the Associated Advertising Clubs of the World was held in London there was a general sense, admitted by Britishers, that advertising in Europe was about a generation behind advertising in America. That event aroused the profession in England, and stimulated a definite movement to bring the business up to the highest standards prevailing anywhere. Not alone in organized advertising was this forward movement noted, but many advertisers began to come to the front. So marked was this movement that there are now many advertisers in Great Britain who are showing us in other countries the route leading to progress.

About a year after the London convention one of the old and important grocery houses in London began an advertising campaign that was notable for its originality and courage. Fortnum & Mason had for generations been serving the nobility and other branches of the elite of English society with choice edibles. It was a rich concern, handling a great variety of imported and domestic articles, many of them running up in price to an altitude not to be reached by more than a select minority.



STUART MENZIES

Whose phenomenal results through Fortnum & Mason's Commentaries are discussed in this article

An alert advertising agency presented its case before this concern, through Stuart Menzies, and soon there began to appear unique brochures which Menzies called "Commentaries." They consisted of twelve pages, 5½ by 8½ inches in size, printed in two flat colors. The illustrations have been along the same lines as to motif—caricatures or worse, with little reference to the goods advertised, but funny. The text was equally as trivial and inconsequent, but it somehow centered attention on the goods and aroused appetite. It has always been good reading. Here is one paragraph that is typical of the copy:

Once we were lonely, reckless men—and then this Salad Oil came into our lives! So pure, with its heart of gold. Tiens! Would that we had lived more blamelessly to be worthy! With what anguish do we recall the cotton-seed oil of that Soho salad. Yet at the time we loved it! O shame! O giblets! Permit us to dash aside a tear. But let us forget the hideous past and speak of the present—of this glorious oil of so light a touch that it coaxes forth a gossamer thread of a salad's inner meaning—of this oil so pure that its flavor eludes definition but plays like a little child's song on the palate. How we press it to our lips—again and again! Can you wonder that we are now constant nymphs?

Often the copy seems to be little other than pure persiflage, but whoever dismisses it with that thought in mind has not got to its real value as advertising. It puts the mind of the reader in precisely the warm temper to induce longing for that oil. It has the flavor of the ultimate in copy: it opens the mind by warming its approaches. No quantity of adjectival praise of the oil could give to it that alluring preflavor one gets from such treatment. While it is my special hope to draw attention to the extreme cleverness of the design of these pieces, it is to be noted in passing that text and design

The figure of "The Joyous Grape," says the writer, has had great vogue. It puts over to the reader the real spirit of Menzies' work

are so blended in motive as to work in complete harmony in establishing a bland consenting in the minds of readers. There is complete concord between literary and decorative motives, both striving to clear the minds of readers of all resistance, all negative or combative criticism, such as so many advertisements regrettably arouse and strengthen.

One more text quotation, showing how exaggerated fooling may be the best possible incentive toward buying:

The inspecting general had been displeased. Broken brigadiers lay like blackberries in the hedges. Now he was wrestling in a darkened room. "Send him that wonderful tea that makes anger impossible," urged the Junior Subaltern, "the tea colonels croon over like babes." "You mean Queen Anne Blend, of course," said the Adjutant, "but who will jeopardize his career by taking it in?" "I," said the sublime youth. "For the sake of the Regiment!" There was not a dry eye in the Mess as they watched him bear the tea into the darkened room. A great tumult was heard within. A blast of adverse reports was seen issuing from the chimney. Then all was still. The Colonel went to the Subaltern's accustomed place at table and turned down an empty glass. At this moment the Major sprang from his place at the keyhole. "The General has just eaten his sponge-cake out of the Subaltern's hand," he said reverently.



Arrival of the Cos Lettuce Season
AFTER ROSSETTI

Sublime Thoughts on Eating and Drinking

embellished with
MASTERPIECES

And issued with *Proud Humility* by Fortnum & Mason
at their Zenith at 188 Piccadilly
This being the 20th Commentary

Cover page of one of the Commentaries. Its spirit of what the author calls sublimated fooling somehow reaches the right spot with readers

This reads like sublimated fooling, but somehow it makes of the tea involved something very necessary for the reader, and the sponge-cake also. In other and more sober words, it brings the things advertised into the forefront and classifies them as needs, rather than as wants.

The author of this copy, and the designer of the pieces, is Stuart Menzies, of the Stuart Advertising Agency, Limited. Back of these physical properties of the advertising is the idea, which is assuredly a novel one, originated, one must conclude, out of a personality as richly



Fruit and Flowers

Beautiful baskets of fruit and flowers from Fortnum & Mason make the most charming of gifts

ENTERTAINING MADE EASY

From a single dish to a dinner complete to the wines and cigars placed

ON YOUR OWN TABLE

at the shortest notice by

**FORTNUM
& MASON**

This somewhat serious ad occupies the reverse of an order blank. No valuable space is wasted by this firm

unique as is the product. I tried hard to get a juicy interview with Mr. Menzies—the kind which is regnant in the advertising periodicals, setting him on a pinnacle in the field of business promotion, and intimating that he is a lordly one among the great of earth, because he has done something in merchandising that has increased the dividends of a commercial concern. But all I did get from this man is the following restrained statement:

"These Commentaries have now been issued at frequent intervals for three years. Thirty editions have been published to mailing lists of 80,000 names. They proved an instant success, and not only bring in orders by the thousands but also provoke hundreds of complimentary letters.

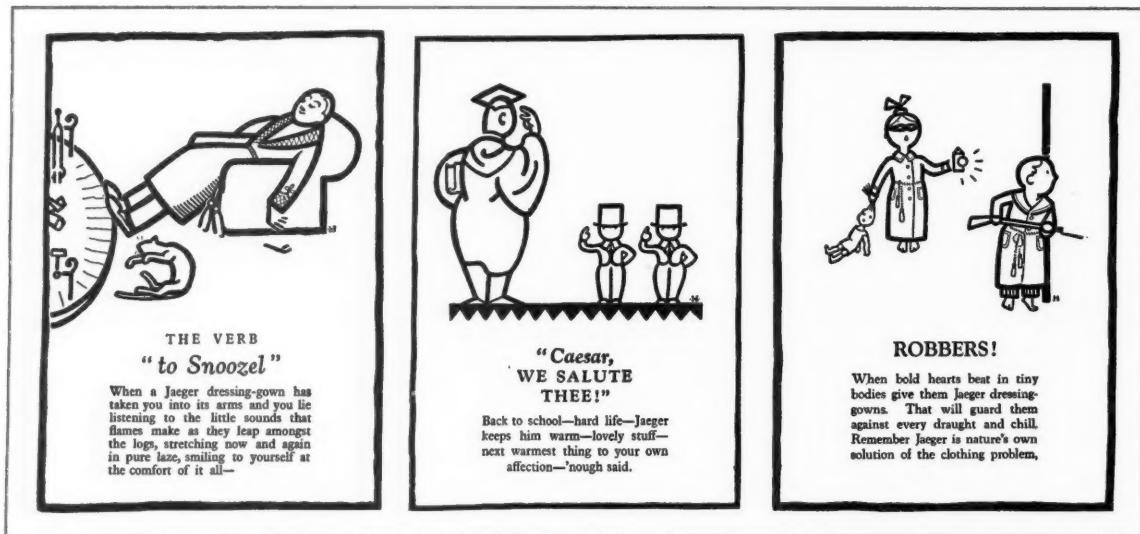
"A sort of literary camaraderie has sprung up between Fortnum & Mason and its customers, in a way probably unique in the relationship between a shop and its patrons.

"For many years before I started these Commentaries their shares of stock had stood at about eighteen shillings each; within eighteen months from the date I took over the firm's publicity they rose to forty-four shillings, then to sixty-six shillings, and in 1928 to eighty shillings.

"It is no unusual thing to receive a sackful of complimentary letters after an issue of a *Commentary*, and the company has had columns of free notices in the press."

Menzies is one of those modest Englishmen who let their deeds promote their reputations, and let people dig out those facts for themselves—if they can. But his statement about the appreciation of the shares of his client's business is as eloquent as any amount of exploitation. The concern is an old one, has done a large business during many years, and was established in the best and most substantial sense when Menzies penetrated its ultraconservatism with his brilliant ideas. He has been the major factor in more than quadrupling the business within less than

I am in the habit of keeping rather close to the development of advertising in America. I believe there has not been a stroke of genius exhibited in our advertising equal to this performance of Mr. Menzies' since the "Spotless Town" car cards made by J. K. Fraser for the Sapolio people more, I would say, than a generation ago. Those cards have never been equaled in design and copy. Their humor was infectious, and their rhymes perfect. Yet they did not register as these of Menzies' do. The Englishman's humor is more keen, more jolly, more care-free, inciting to more laughter. And it draws attention to the goods advertised, causing one to yearn for the honey of Hymettus and the other exotic edibles. It is not possible



*The reader who is not at least mildly amused or interested by these ads is truly a cold individual.
They extol the merits of Jaeger dressing-gowns, and they have done an effective job of it*

two years—a feat scarcely excelled by any of our captains of combined industries. Not only has the business been thus increased; it also has been surprisingly expanded into fields quite foreign to groceries. There is practically nothing it does not now supply to its clientele, from a box of sardines to a golf course, a house, an automobile, and, for aught I know to the contrary, a peerage.

This advertising campaign, which has been handled through printing exclusively, no newspapers or other periodicals being used, is something of an eye-opener for us in America. It has not followed any certified method. Rather it discards the notion of method. It is an excellent example of that thing we are prone to think is nonexistent, English humor. Its copy is intensified *Punch*. When one of the *Commentaries* comes my way I immediately discard whatever I may have had in hand and read it through, including the order forms. If the advertisers were within the reach of my shopping needs I surely would fill out an order as soon as the chuckling was over. One may laugh at the idea of copy so directly inducing the "buying mood," but these blithesome drolleries seem to approach that very achievement in most profitable degree.

to imagine an appetite so jaded as not to respond to the enticements of the clever fooling in the texts, and the funny cartoons so aptly drawn.

I am one American who has been pained by English advertising, seldom attracted by it, critical of it. But here comes a campaign that has done to me everything advertising can be hoped to do to anybody; and it has proved to be phenomenally successful as well. It is an example of as complete successful advertising as anyone can hope to see more than once a year, if that often. And we in America must take off our hats to Stuart Menzies, of London.

It must not be inferred that Mr. Menzies has made but this one success by the employment of his unique genius. Among other campaigns he has conceived and executed, with success comparable with the Fortnum & Mason experiment, have been one for the Jaeger underwear concern, and one for Burgoyne's hock; which I do not now purpose to exploit, except to show some of the cartoon illustrations used. Menzies remarks, *sotto voce*, that the "Joyous Grape" figure had a great vogue, and that Jaeger advertisements were made especially for use in *Punch*, where these ads "aroused great interest."

Small Companies Need and Will Buy Resultful Printing

By HENRY COOK

EMERSON's frequently quoted statement about the mousetrap-maker living in the woods is only partially true today. No matter how good a product a business may produce, the world will not beat a path to its door without some form of advertising. The most elementary form, word-of-mouth advertising, is far too slow for the average business in these hurry-up days. The next form of advertising available to the small or peculiar business is direct mail, and no matter how small or how peculiar the business is it can use printed salesmanship to advantage in its marketing endeavors.

Unfortunately such spectacular advertisers as Wrigley, Lucky Strike, Old Gold, and Camel have given the smaller business the misimpression that advertising, to be done at all, must be done on a grand scale. Such a small business when approached by a printer's salesman readily counters that "Our business is too small to advertise" or "Our business is different, and advertising does not apply with our problems."

With the exception of the doctor, the lawyer, and the architect whose codes of ethics prohibit advertising, no business is too small or too peculiar to take advantage of advertising. If the business embodies the function of selling—and every business must in some way or another sell something—then advertising can be of distinct and profitable service, for advertising is nothing more nor less than magnified selling.

Let the printer's salesman, when he faces a dearth of prospects, go after the business that is "too small" or "too peculiar" to advertise. Or let the salesman, when competition is getting so close that price-cutting is taking the profit out of every job, approach the small business and with intelligent advertising counsel make the small business a steady if in the beginning a light customer. For the wideawake printer the small business represents a market that some competitor will get if he doesn't. Perhaps this business, although small today, will be big tomorrow, for in these Lilliputians of today are to be found the General Motors organizations of tomorrow.

Any printing salesman who approached the average florist a couple of years ago would have found him uninterested in direct-mail advertising. In New York City is a florist who calls himself The Greenhouse, Incorporated. Through an intelligent mail campaign he is building a

The small merchant may think that printed advertising is not for him—that his business is "different." But he needs and will buy printing. The author proves it with examples that should convince you



lucrative business of keeping homes and offices supplied with flowers for a small weekly sum of money. He does not have to wait until someone dies, has a birthday, or indulges in a fight with Wifie before flowers are bought. He has made his selling magnified through advertising, and has reached customers that it would have been out of the question to call on personally.

Or take the case of the small taxi stand with from ten to twenty cabs. How can the printer's salesman help him in his business? One taxi company in a western city has been greatly aided by the suggestions of a printer. This taxi stand got out a series of folders offering free a combination telephone pad and holder, and the returns from this mailing were unusually high. The new holders with the taxi stand's phone number and a bit of institutional copy were sent out to those who requested them. Immediately requests for cab service came from new houses in the neighborhood. This mailing paid so well that the owner of the taxi stand welcomed the suggestion of the printer's salesman to print an eight-page monthly house-organ which was to be conveniently placed in a special rack in the cab. This keeps old customers and secures new ones.

The same principles of magnified selling through direct mail apply to the restaurant as well. On the Gay White Way in New York City is a cafe that did its main business in the evening with the theater crowds. The cafe was well decorated, paid a high rent, and consequently had heavy overhead expense. Because of its night-club exterior appearance it attracted none of the noon-hour office-worker trade; these people probably felt that its prices would be out of proportion to what they could afford. But with the major part of the overhead fixed the proprietors realized that they could serve a comparatively inexpensive lunch and make an excellent profit, because lunch as a meal does not fluctuate according to the days of the week as does the patronage of the theater crowd.

Signs and displays were tried on the noon-hour crowd without success. Finally a printing salesman suggested a mail campaign to all workers in nearby offices who were making a weekly salary of over seventy-five dollars. The

list was secured by a girl who interviewed the telephone operators at all the offices within a specified neighborhood.

The first mailing piece offered a special dessert not on the regular menu as a test of the mailing. Before the lunch hour of the first day was half over all of these special desserts had been called for! Now this restaurant is making regular twice-monthly mailings of handsome folders stressing the beauty of the restaurant, the excellence of food preparation, and the refined atmosphere. Business is reported to be better than it ever was before.

Nor is this direct-mail selling method restricted to the restaurant. It has applied with equal success to a sandwich shop in the same city. During the noon rush hour this sandwich shop had all the business it could handle. From twelve to two o'clock the place was packed. Before and after this period there was so little business that the profits were seriously cut. The problem here lay in getting office workers and others to patronize the sandwich shop before and after the rush hour. With the help of a printing salesman this shop produced a direct-mail campaign going to the office workers in that neighborhood. This campaign stressed the advantages of eating in peace and quiet, and brought out the argument that a light sandwich lunch permitted the accomplishment of more work. It even hinted that the European method of an eleven-o'clock snack and then a three-o'clock light lunch would increase the executive's efficiency. Aimed at the executive who regularly ate a full meal in the large restaurant, this campaign was eminently successful, and soon the sandwich shop had extended its busy period from eleven to three, nearly doubling its business, with consequent larger profits because the overhead charges remained fixed.

The small retailer is a source of business for the printing salesman. The reader may question this statement, pointing out that the national advertiser deluges the dealer with envelope stuffers, direct-mail campaigns, and the like, and in some cases pays part of the postage of mailing these to the retailer's list. How could such a retailer be a buyer of printing when he gets so much material gratis that he has to throw it away? One printing salesman did not agree with this doubt, and approached a retailer in a southern city with the idea of getting up a mailing folder with pockets to contain the envelope stuffers sent him by the manufacturers. The salesman argued that the direct-mail material sent by the manufacturer told all about the manufacturer, and with the exception of a retailer's small imprint did not give the retailer a hearing. In such a folder as this printing salesman suggested the retailer could present an institutional message or offer a special sale discount. Using one folder to contain literature of several competing and associate makes and types of products he carried, the retailer would be offering the customer a wide selection and would get the business no matter what the customer's preference might be. The idea worked well, so well, in fact, that this retailer is now using a regular campaign of different folders for the different types of products he handles.

There is business for the printer in the "too small to advertise" market. Many salesmen are finding out that it is wise for them to go after this market as well as fight for the large order which, because it is large, so many are fighting for and which, because so many are after it, has little profit left for the printer when he finally does land it. Selling ideas to the small business brings a large percentage of profit on each order. The printer would do well to remember with the Rothschilds, the famous bankers, that you can never grow poor by means of taking a profit.

—————
This Advertising Plan Is Simple
and Inexpensive

The cost of a printer's advertising stunt is not necessarily the index of its success. If you doubt that statement, consider the Artcraft Press, Fostoria, Ohio, which is getting attention with a tricky little purse-size memo-book

FOR YOUR
REMINDERS



FOR YOUR PRINTING
ARTCRAFT PRESS
FOSTORIA-OHIO

Waste stock was used for this convenient memo-book. It suggests a practical use for odd bits of good paper

Made up principally from scrap materials. In size it is 2 by $\frac{3}{4}$ inches, with fifty-six blank pages of medium-grade stock suitable for making notations, and a cover of good quality in a pleasing mauve tone. In the top section of the cover is printed "For Your Reminders," and at the bottom appears "For Your Printing, Artcraft Press, Fostoria, Ohio." One wire stitch is sufficient to hold the book firmly, but it is reinforced by the string of the program pencil attached for convenience's sake.

These little reminder books, made up in odd moments, have been sent out to about a hundred families in Fostoria, and usually come to rest in the purses of the women. On Easter Sunday a certain minister's wife was seen using one of the booklets to keep her one-year-old son interested and quiet during the services. The company figures that by keeping its name before the people of Fostoria the returns will more than justify the negligible expense of preparing these neat and convenient memo-books.

Small-Plant Economies That Will Hold Down Your Costs

These savings are important; they are easily effected; their use requires principally time and ingenuity. Better read this and profit by these ideas

By JOHN H. MILLAR

How can a seven-column paper be printed on a six-column quarto press? This problem is typical of those that arise in a country newspaper plant—or any small printing plant, for that matter. For it is a problem, not of selecting and buying new equipment, but rather of doing the best and most work with such equipment as happens to be in the place already.

This story, therefore, since it has to do with mechanical problems of small printing plants, particularly those that publish country weekly newspapers, deals mainly with ways and means of getting the most satisfactory service from such equipment as happens to be at hand, whatever it may be. Sometimes, to be sure, it is short-sighted economy to attempt this; more often, though, it is not. For, however badly new and more efficient machinery may be needed, the average plant cannot buy it unless old equipment already in service can be made to earn at least enough profits for the initial payments and also for working capital.

We shall confine our attention to everyday problems and their home-made solutions, as seen in this single typical country newspaper plant, the Lacon *Home Journal*, a ninety-one-year-old weekly, founded in the same year that Chicago, with a population of 4,170 people, was incorporated as a city. This paper is the only one in a county-seat town of 1,500. It is a member of the Home News Publishing Company's chain and is operated by G. Wiley Beveridge, who serves as mechanical superintendent for the chain as well as editor-manager of the paper. Mr. Beveridge, a thoroughly trained printer and operator, has collaborated in preparing this story of the Lacon plant's equipment.

His six-column quarto drum press is certainly not the answer to a printer's prayer. But, like hundreds of other such machines in use throughout the country, it gives

LACON HOME JOURNAL

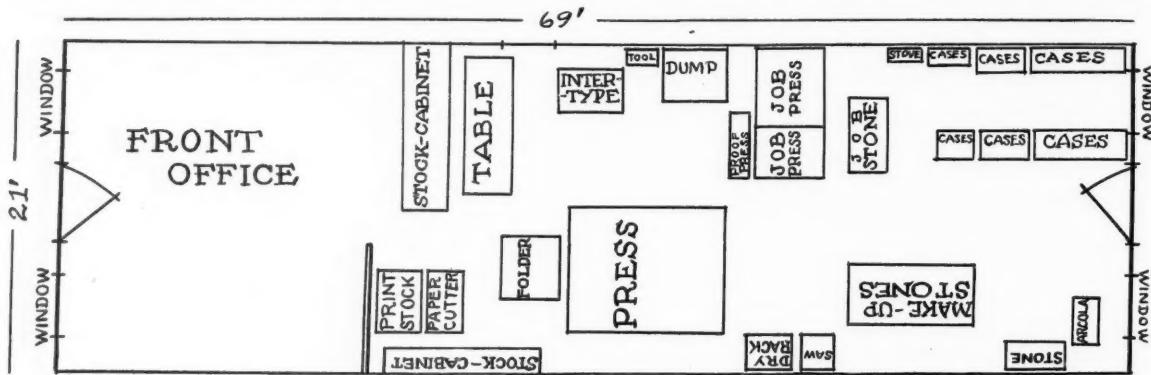
Front page of the Lacon (Ill.) "Home Journal." This publication ranked well up toward the top in the newspaper contest conducted by the School of Journalism, University of Illinois, in 1927. Note the clear print—a seven-column paper printed on a six-column press; the attractive heads, the balanced makeup. Century is used from heads to text

No objection was made by local advertisers when the narrower columns were adopted. Nor are disadvantages encountered with foreign advertising plates or mats, since twelve-em columns are standard on dailies these days, and advertising agencies make plates and mats to fit. Twelve-em plate for filler is available when needed.

Special double chases, made of three-fourth-inch bars, with a four-pica crossbar in the center and with screw lockup on the sides, are used. Inside measurement of

upon it. Since the main expense in printing is labor, the main economies come when time and labor are saved by one means or another. One such time-saver is a twenty-four-hour alarm clock that turns on the current for the electric pot of the machine an hour before the boys come down to work in the morning.

Theoretically a machine can be turned on by a boy who comes down early to clean the place up and get it ready for the day. But, practically, are there not all too many



Bird's-eye view of the floor plan of the Lacon "Home Journal." Work goes through the shop in a circle—from typesetting machine to type-case alley to stone to press. Efficiency experts will note that the saw trimmer is not placed to advantage

chases is 22 by 31 $\frac{1}{4}$. In order to use these chases the gears of the press had to be moved ahead two teeth.

It is a close squeeze. If pages were one-eighth inch wider they would not run. But they do, and give no trouble beyond that likely to be encountered in running any quarto drum press in any country plant. The Lacon *Home Journal*, so printed, ranked well up toward the top in a recent contest of country weeklies in Illinois, conducted by the state university's School of Journalism.

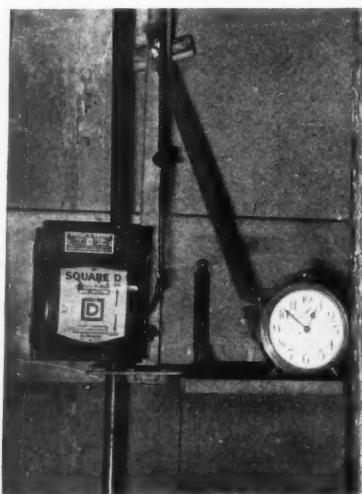
All but one of the plants so far bought by the Home News Publishing Company have contained six-column quarto presses, though the Lacon machine is as yet the only one printing a seven-column, twelve-em paper. Investigation of the others has indicated that most of them can be made to do it by proceeding as explained here, though there is some doubt about the two-revolution press in the company's Sandwich plant.

But how to make the best of equipment at hand is not merely a problem of presses—it extends all through the shop. Photographs published herewith show a number of home-made labor-saving devices used in the Lacon plant, the object of which is to enable this plant to operate more efficiently with such equipment as a succession of owners with different ideas and also different degrees of mechanical knowledge have bestowed

shops where an operator comes in at eight o'clock, turns his machine on, and then putters around for an hour doing fifteen minutes' work while the pot heats up? These forty-five minutes wasted may be saved by a mere alarm clock used as described in the picture and in this text. A twelve-hour clock, the usual kind, will do, but obviously someone has to come in after seven in the evening to set it or else it will go off twelve hours too soon.

The first requirement for the twenty-four-hour alarm clock is a knife-switch to which is attached a spring strong enough to pull the switch into closed position. Place a piece of strap-iron on the wall, with a nail or screw as pivot at the upper end. On the lower end, on the side next to the switch handle, cut a notch (see illustration) large enough for inserting the switch handle. Have the shelf so located on the wall that when the clock is on the shelf the alarm key will be in line with the notch in the iron retainer. Fasten the clock securely to the shelf (this one was nailed). Fasten a large-size thread spool, such as is used for linen thread, to the alarm key. Possibly you will have to cut a hole in order to insert the key wings; in the Lacon job the spool was attached with small screws.

Wind up the alarm key to its limit. Tie a piece of tough cord—say, whip cord or express cord—to the notch of the handle retainer, and then pass the



Device for turning on the switch of the electric pot. Everything used calls for but a small cash outlay plus a slight degree of mechanical ingenuity

cord tightly several times around the spool. If arranged according to instructions, when the alarm operates the cord will be wound onto the spool until it pulls the retainer lever from switch handle and allows spring to pull switch into closed position and turn on the current.

Another home-made accessory for the typesetting machine is a three-decked copy box, the top area of which measures 2 by 3 feet. In the top deck all copy, both news and advertising, is deposited. The second deck is reserved for small tools, dictionary, job tickets, special slugs, and such articles, also for any copy that is being held up for a while for some reason or other. The third deck, at the bottom, is just a slide fitted to take an ordinary matrix tray, such as matrix firms supply. In this are stored all special-character mats, such as ballot squares and border mats, sorts, etc. With such a three-decked copy box right at hand, the operator does much less jumping up and down, and several hours of time are saved each month.

Another time-saver is a two-story type dump, which separates "must" from "maybe" copy as soon as it is set. In assembling the paper the makeup man need not paw over the entire week's supply of type, only to find, when he gets to the last page or two, that he has more important news matter than he can get in, while some pages already on the press are padded out with filler.

A tool rack back of the machine keeps the essential tools in place, and saves time when they are needed in a hurry. If it is true that "a poor workman loses his tools," such a rack as this will help printers who try to avoid being poor workmen.

Another efficiency trick is to cut all copy paper to standard size, 6 by 8½, which is the size that exactly fits the copyholder on the machine. This makes for speed and for accuracy in handling stories from typewriter to copy box to machine.

Static is a great time- and paper-waster in printing plants, especially in the winter. The *Home Journal's* home-made eliminator of static has operated quite satisfactorily during the past season. Practically no time has been lost and no paper spoiled on

account of static, though in towns near by it was so bad that press runs sometimes took double the normal time.

Since static is the result of dry air, it is reduced by increasing humidity. A fourteen-quart pail of water on top of the boiler of the hot-water system does the trick; though, if the plant were larger and there were a great

deal more dry air to moisten, such a simple device would probably be inadequate.

Like average small-town printshops, the Lacon *Home Journal* is in a store location. Stores are usually long and narrow with light only at the two ends, although printing plants, as Mr. Beveridge believes, ought to be square or nearly so. Again the problem is to make the best of conditions as they are, rather than to complain because they are not as they should be. Anyway, the Lacon plant is less narrow than some, and has one side window and a skylight over the big press.

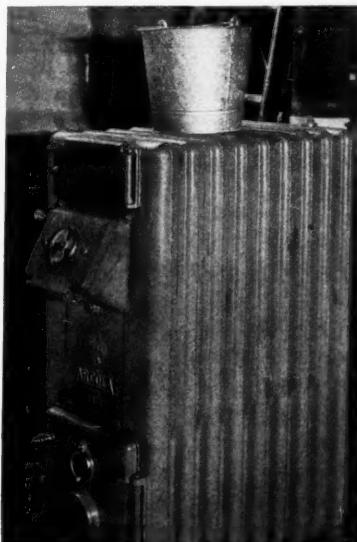
Close examination of the floor plan shown in this article reveals that work going through the plant does not come in one end and go out the other, as is usually the case in factories. This might at first seem to be the more efficient plan. But a little study will show that, in the case of a printing plant in a store location, where practically everything has to go in and out the front door, it is more efficient to have work go down one side and back the other. In this way the hand-composition department, which needs light most, naturally comes at the back end of the shop where the most light is usually found.

If the shop were unusually long this arrangement might necessitate too much running back and forth, but in a compact shop, like that at Lacon, it is a good arrangement.

The machine is in front on one side, across from it is paper storage and cutter, and immediately back of that is the big press. Small presses and hand-composition equipment are farther back. Work starts at the machine, goes back to the hand-composition and makeup department, and comes back again to the big press, which is so placed that printed newspapers are delivered and folded on the side nearest the door where they are to be carried out.



Copy paper is all cut to fit the copyholder on the typesetting machine. Several seconds are saved in handling each piece of copy, and this totals many minutes in a week's composition



This is the "Journal's" static eliminator. Moist air is the deadly enemy of static and its accompanying troubles

Mr. Beveridge points out that the location of the machine as respects light is not ideal, inasmuch as the operator sits so that he looks partially into the light from a south window. It would be better, he says, if no natural light at all reached the machine. An operator is dependent solely on the artificial light that shines on his assembler. Any opposite light or cross-light, which interferes with his vision, reduces his efficiency, as is the case with the Lacon machine—and with many others too.

The Lacon plant, like all the others of this company, is provided with a three-magazine typesetting machine without side auxiliary but with top magazine split. It is equipped with magazines of eight-, ten-, and fourteen-point Century with Century Bold.

A little explanation as to why this particular type equipment is favored by the company for its country-plant machines might be pertinent here. The reason is simple: Such a layout of Century faces seems to be that which best meets most demands of country printing, not only in body type and headlines, but also in guts of ads and in miscellaneous jobs that come along.

Twelve-point is omitted because a twelve-point effect can be secured very nicely by using ten-point bold on a twelve-point slug. Anyway, twelve-point does not find

count of fumes, to move the melting pot into the back-yard, where it is now presided over by a boy on Saturday mornings. Time is now being lost due to the fact that, while the pot holds 250 pounds, only enough molds to hold 125 pounds of metal are available. This makes it necessary for the boy to kill time in the middle of a pour waiting for molds to cool so that he can dump pigs and use molds over again. Evidently a few more molds are needed. This particular deficiency, which came to light in the examination of the Lacon plant preparatory to writing this article, is a good example of how time can be lost week after week, not only in small plants but in large ones too, due to an often unrealized lack of inexpensive small items of equipment. Of this more will be said later.

Metal and pigs are transported to and from the melting pot in a home-made pig cart, pictured here—another of the labor-savers devised by the ingenious Lacon force.

One of the best investments made for the shop during the past year was two hundred dollars spent for a thoroughly modern power saw. It is placed on the side of the plant where the big press is located, though, had space been available, it would more properly have been located nearer the case alley. At-hand materials were utilized in erecting a shield. A few lengths of light lumber and several full-size pieces of strawboard put together with hammer and nails made a shield which is very satisfactory in most respects.

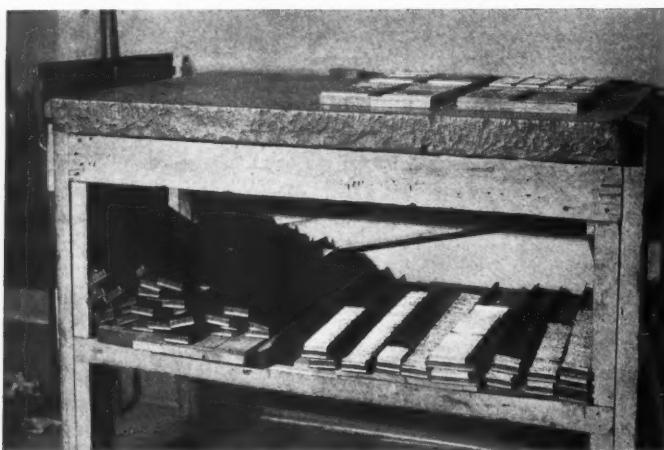
The greatest saving of time, since the introduction of this saw, has been in the handling of cuts. With few exceptions all cuts are cast type high and sawed down to pica measure, thus permitting type to be butted right up to the cut. Previously cuts had to be cast as shell-plate and then mounted on wood bases, with the result that too often they were over type high. The saw also makes it possible to use part of a cut cast from a mat which could not possibly be cut up and then cast.

A certain amount of routing can be done with a saw too, especially such portions as are often found around the edges and at corners of cuts—the ones most likely to smudge during a press run. Any cut or stereotype sent out

by advertising agencies which may be a little out of true can be instantly squared up for the newspaper form. "Rainbows" and faulty lockups are thus reduced to a minimum, and this feature is important.

The bevel feature of the saw has proved to be especially handy in connection with making borders for advertisements. On an inside page of one issue of the paper appeared an advertisement with a three-line eighteen-point machine border, made by using a solid six-point rule and two one-on-six-points turned with edges out. These three were placed together and then beveled on the saw.

Of course, the first reason for wanting a saw is to cut slugs. A good saw makes it possible to set on a machine, with not to exceed eight-liners, all length lines needed for



All linotype composition is separated at the dump—the "must" from the "maybe." This saves time for the makeup man

as many uses in a small printing plant as does ten- or fourteen-point; it is easier to do without. Plants of this company, when adding other type sizes, put in an extra split magazine of six- or eighteen-point, rather than a font of twelve-point, preferring an extra split to an auxiliary magazine which would represent the same added investment. The reason for this is that there are not enough headlines to be set to justify having an auxiliary magazine of head-letters, and not enough advertisements requiring two-line ad figures to justify having them in a special magazine. They are carried on the pi-stacker of the Lacon machine.

Pigging type metal has given trouble in Lacon just as in so many small plants. It was found necessary, on ac-

ads and jobwork. Time in preparing job forms, especially those with machine-set quad lines, is often reduced materially, because the saw can be used so easily to cut down the quad lines to the height of leads and slugs.

Changes that Mr. Beveridge has made in type equipment of his shop, and in paper stock carried on hand, illustrate very clearly that the ideas of simplification and standardization which Mr. Hoover, as Secretary of Commerce, urged upon so many different industries, are just as beneficial in a small printing plant as anywhere else. From what limited acquaintance I have had with country printshops, I should be willing to attempt a defense of the following proposition: More time is lost in small shops due to improper type equipment than to any other one feature of the shop.

"Improper," as I have observed, usually means too many different kinds of type, and not a large enough supply of those faces most in demand. Is there anywhere a small printshop in which a full-fledged printer has not hunted for half an hour or more to find just one letter of the particular font he is using? He knows that if he does not pull that one letter from a standing form somewhere around the place he will have either to set the whole job over in a second-choice type face or else let it go through with a wrong-font letter, which means inviting objections from the customer by delivering to him a faulty piece of printing. Time worth half a dollar is wasted again and again, all because of the lack of little pieces of equipment worth only a fraction of a cent each. It is very poor business.

In the course of building up its chain of five weeklies the Home News Publishing Company has bought eight plants, of which two have been sold and one eliminated by consolidation. In no case has any radical change of equipment been made, other than to install up-to-date three-magazine typesetting machines. In every case it has been possible, with little or no investment of cash, to increase operating efficiency considerably through simply dumping into boxes a number of hundred pounds of miscellaneous types seldom used—sometimes almost brand-new—and trading them in for added supplies of the particular faces adopted as standard equipment for the plant. This is merely simplification and standardization—the same idea that Mr. Hoover has been championing so stoutly for so many years in so many different industries.

Type equipment now carried in the Lacon plant is as follows: Full series of Cheltenham Bold, Cheltenham Bold Condensed, Globe Gothic Condensed, Globe Gothic Extra Condensed, Cooper Black, new Caslon, for ads principally; Century Bold; De Vinne Italic for heads; Copperplate Gothic, Munder, Pabst, Wedding Text, Inland Copperplate, Caslon, open face for jobwork; and a few other miscellaneous fonts.

"In all type changes consummated or contemplated," explains Mr. Beveridge, "I have kept constantly in mind the plan of retaining such faces and adding such fonts as will be durable over a long period of time. Most of the series listed above, it will be noticed, have few hairlines, a prime essential where type must be used year in and year out. Modernistic types may appeal for the moment, but the small shop cannot replace a series every few months."

Just as in the case of type, it is the poorest sort of poor economy to have scanty supplies of leads and slugs, wood



Two more home-made contrivances which speed up the work on the Lacon "Journal." Pigs are dumped from the molds into the pigcart shown at the left, which, when filled, is drawn to a place convenient for the operator. The copy box shown at the right is a three-story affair. The top story is for news and advertising copy, and the second for small tools or anything laid aside temporarily. An ordinary matrix tray in which all sorts, ballot squares, and special mats are stored fits into the third or lower section

and metal furniture, quoins, galleyes, chases, and other auxiliary equipment. It seems superfluous to make such an elementary observation in the leading magazine of the printing industry. I would certainly refrain from doing so had I not been forced to notice time and again how printers, including subscribers to this journal, are prone to invest large amounts of hard-earned money in big, fine-looking pieces of equipment, and then—penny wise and pound foolish—try to save nickels and dimes by refraining from buying adequate supplies of auxiliary equipment, lack of which costs them time and money every day as long as they operate their shops.

Any printer who asks himself and seriously ponders the question "What defects are there in my shop equipment that can be remedied by investing not more than twenty-five dollars each?" will probably be surprised to find how many answers occur to him. Considering that interest on twenty-five dollars invested capital is three cents a week, and that a shop defect would scarcely be noticed unless it lost much more than three cents a week worth of time, these smaller capital investments offer high rates of return. For your own sake, watch these small items.

Simplification and standardization of stock on hand are decided advantages too. Many printers are under the delusion that it is economy, whenever an order for 5,000 envelopes comes in, to buy a case, or something like that. This theory of purchasing has been largely discarded by general business. The tendency in all industry today is to buy from hand to mouth. Salesmen don't like it as well—they argue against it; but then that is to be expected.

It may seem cheaper to buy paper in larger quantities and get discounts, but when one considers the money and space tied up in excess inventories, the deterioration of stock on hand, and the chance that perhaps as much as 10 per cent of paper bought in excess of needs may not be used up for two or three years, if ever, advantages of quantity discounts melt away. Interest on \$20 for one year is \$1.20. This means that if \$20 worth of paper is bought for \$18.80 and kept a year, no money is saved.

Paper stock carried on hand in the Lacon plant is as follows: One 6½ envelope in bond, one in wove; No. 10 wove, No. 6 wove, and No. 9 wove. Three grades of white bond paper; one grade of ledger; one grade of writing; three colors of bond paper. Colored poster; machine-finish and egg-shell book papers; one grade of cover stock in four colors; three weights of white cardboard; two weights and sizes of bogus; one weight of bristol; one postcard stock; one weight and two colors of placard cardboard. Ruled goods: three kinds of statements; one kind of packet notehead; one weight of letterhead; one weight and two sizes of legal blanks. Round-corner cards in

three sizes, one weight. Square-corner cards in four sizes, one weight. Miscellaneous other items are pared down on a similar scale. Experience has shown that a paper stock such as this will serve the general run of work. Paper houses stand ready to give prompt service on any special items that are not carried in stock.

In this discussion comment on small-press equipment has been avoided, because press needs differ so largely in different shops and because faults in press equipment are not so easy to remedy other than by replacing old with new presses. Rollers need to be kept in condition—but then all printers know that, whether they do it or not.

Two of the most useful pieces of equipment placed in the Lacon plant were counters on job presses. They serve not only as a check on the stock counted before cutting, but often are of value in counting scrap stock as it goes through the press. Sometimes a Gordon press without ink fountain can be speeded up greatly and grade of work made more satisfactory by investing twenty-five dollars or so in an ink fountain; this was done in Lacon. But these are only added applications of that twenty-five dollar mechanical test question set down a few paragraphs above.

Small savings, such as result from doing the little things pointed out here, mount up more rapidly than often seems possible. It is the accumulation of such small savings that makes possible the buying of bigger equipment. The best way to get brand-new equipment actually needed is to set about in a determined way to make the best of that which happens to be in use already.

Where Is Modernism in Typography Leading Us?

By CHARLES J. BRODIE
President, The Adverttype Company, Incorporated

LAST evening my mother handed me a most perfect example of the present modernistic trend in printed literature. It was a folder printed on black paper with a gold embossed tip-on cover. The inside type matter was printed in gold ink, and the whole thing was intended as an advance sale announcement. She stated that she had saved it for me because it was so very attractive. After looking it over, I asked if she were going to attend the sale. She looked up amazed and said, "What sale?"

I believe the inferences to be drawn from this incident are quite significant. It has always been and always will be the function of good typography to enhance the value of the sales message; but no good advertising can afford to subordinate its message to the clothes that that message might wear. Yet, it is this very thing that the present wave of modernism is developing. We are surrounded on all sides by advertising on which considerable effort has been expended in developing false beauty of form and creating an appeal to the eye in a physical sense, so that "he who runs may see," even though he may not read.

I am in sympathy with any movement for progress, and I believe that in some measure this so-called modernistic

tendency in typography is a natural outgrowth of the temper of the times. But I also believe that the present mania for something new in display is resulting in type atrocities more worthy of the old rule-bending days, and that it represents anything but a condition of advancement in typographic standard—rather, of retrogression.

You may say that the modernistic trend is still very much in the experimental stage. With this I agree; it is. But we can experiment sanely and with sane tools. It is not necessary to violate the cardinal principles of art and beauty and to use type faces which make the old masters such as Caslon, Bodoni, and William Morris turn over in their graves with horror. Even experimentation is no justification for some of the forms of type display which are being foisted on foolishly receptive advertisers.

By all means let us be modern, but let us also remember that we cannot be successfully modern by violating good taste and common sense. I am sure that we can inject into advertising a note of freshness and newness without necessarily being grotesque and bizarre.

Unless we get both feet firmly planted on the ground and display some real old-fashioned common sense in all

forms of advertising typography, we will arrive at a point where this craze for the bizarre will defeat the primary purpose of advertising, and we will find ourselves selling unusual type display and not merchandise.

Typography is not advertising, any more than copy and art are advertising. It is only one of the integral factors of advertising; no more important nor any less so than any other of advertising's component parts. It has its job to do, and if intelligently handled will do it well, but it

will do no more than its own work. Therefore, let us keep it in its place, giving it its proper value as part of advertising. But, in our search for so-called modernism, let us not lose our sense of proportion to the extent that our advertising itself becomes subservient to the typography of that advertising. Such a condition results in the evolution of advertising which focuses 100 per cent attention on its display values to the subjection of the product which it is intended to advertise and thus help to sell.



Credits in the Printing Industry

By H. O. KLINGSTEDT

IN ANALYZING the credit difficulties of the average printshop of today we find that credits are extended promiscuously. Almost any man can secure credit. Most of the losses are occasioned by unscrupulous and undesirable buyers who demand delivery before the printer has time to investigate their credit standing. The majority of the losses sustained by the printer run between fifty and a hundred dollars, and are placed by individuals or new companies just starting in business. The old established companies have proven their worth and are not on the doubtful list in the credit world.

Some of the biggest orders placed in the business are the most satisfactory from the credit standpoint. I venture to say that the order placed last year by Sears Roebuck, which totaled in the neighborhood of thirty million dollars, was accepted by two of our largest printers without any question of credit. Of course it would be necessary, due to the magnitude of such a job, to make some arrangements for part payment during the progress of the job so as to make it easier for the printers to operate.

When you as a printer extend credit, you take the position of the banker. Very few bankers will loan out money without ample security or collateral, and why should you trust every Tom, Dick, and Harry that comes along, without asking questions as to his ability to pay? Why should you be the under-dog?

Consider the automobile industry. Almost every automobile is sold on credit, but you were obliged to make a substantial deposit when you bought your car. You were also obliged to give a chattel mortgage on it, with a specific time within which the balance of the money would be paid. Almost always it is to be paid monthly. This industry ranks first in the value of products sold, with a somewhat smaller pay-roll than the printing industry, and has but 279 establishments in operation.

These facts cannot help but impress the intelligent reader. The printing industry is an integral and indispensable part of commerce, manufacture, jurisprudence, and social usage. There is no nobler calling nor more honorable profession. You have spent years training yourself and apprentices to produce work in accordance with the ever-increasing demand of the public. Why should you

not be careful in selecting your accounts, giving credit to those worthy of it and refusing credit to buyers who go from one printer to the other as long as their credit holds out, never intending to pay?

What you charge back at the end of the year eats into your profits. It means that you must secure that much more work in order to make up for the shrinkage. If this is true, then why not exercise a little more care in the beginning, doing a little investigating rather than trusting everyone who may ask for credit?

It has been said that character is the foundation of credit. This means that reputation is worthy of consideration. A good business man will expect you to investigate him when he first asks for credit. The real small buyer should expect to be asked to furnish a deposit and the balance C.O.D. if he is not known. For transient business this is one of the best possible methods. Have a nice, neat-appearing sign put up in your office, stating that it will be necessary to furnish a deposit of 50 per cent in advance, balance to be paid when work is completed on new business, or full payment in advance on accounts of ten dollars and under. This is a safe rule to follow.

Learn to be a good business man. Do not be afraid that you are going to lose an order because you demand certain things of the buyer. After you have taken his order see that he signs it. He will then know he has placed an order with you, and cannot dispute the fact that he ordered it. A good many uncollectable accounts are disputed accounts. The minute you start to demand payment he perhaps will tell you that the price was too high. Perhaps there is a misunderstanding as to quantity, color of ink, size, or other things that might creep in. But if you write out an order outlining the job as it should be run, placing carbon paper between the sheets and giving the customer a duplicate copy showing his signature, the price, and the time of payment if necessary, then there will be no question about a dispute when payment is sought later on.



Advertisement in provincial paper: "Man wanted in newspaper office; knowledge of makeup desirable." It sounds like a woman's job.—*Punch*.

Carl J. H. Anderson, Typographer

BORN and raised on the plains of South Dakota, Carl J. H. Anderson, whose masterful typography is shown in the insert that follows, knew the hardships of prairie life for his first eight years. At the age of twelve, young Carl was apprenticed to a local printer, and for five years he worked from seven to nine before going to school, and again from about four to six, at a weekly munificent reward of two dollars.

The family moved to Cedar Falls, Iowa, where he took certain college work and made the grade in mathematics, physiology, physiography, and art, with a seasoning of

herst, Ohio, where he took charge of the Amherst *News* and its job plant. Motivated by the budding of strongly rooted ideas on sound typography, Anderson juked the scrambled collection of display faces on hand and installed Caslon 471 in a complete assortment. Soon he had this plant moving along lines both satisfying and unusual.

The cumulative effect of Anderson's varied experience was beginning to disclose itself. The J. B. Lippincott Company needed a cost system, and Carl J. H. Anderson seemed to be the logical man for this work. When the Eddy Press Corporation, Pittsburgh, found itself in line for an effective cost plan, Anderson left Philadelphia to repeat the assignment he had handled so well for Lippincott. But the Pittsburgh work opened out to include estimating and buying, and, later, layout and typography.

Anderson's next connection was in New York City, in charge of Stewart Warren & Company's bindery. Here he developed the idea which eventuated in the Anderson casing-in machine for memorandum books, passbooks, and similar jobs. After serving with Everett Currier, Limited, for a period, in 1923 Anderson became associated with the Franklin Printing Company, Philadelphia, in charge of typography and layout, and now is also planning direct-mail campaigns. In this connection he has finally brought to fruition the Anderson book plan.

This plan, summarized in Carl Anderson's own words, is: "To make beautiful books. To sell them at a price so moderate that any man, no matter how limited his income, can well afford them. To make them so well that, no matter how costly the books which any man may now have, these volumes will be fit companions to the aristocrats of his bookshelf." The plan obviously is based upon the perfect coördination of artist, papermaker, typographer, printer, and binder in expressing the true spirit of each author's work, and it promises the production of some remarkably attractive volumes.

Six books are to be issued every year, at about sixty-day intervals, at a standard price. Typical works selected from the long list of proposed books are: Stevenson's "Treasure Island"; Thackeray's "Vanity Fair"; Mark Twain's "Huckleberry Finn"; Dickens' "David Copperfield"; Tolstoi's "Anna Karenina"; Franklin's "Autobiography"; Poe's "Tales," and Kipling's "The Jungle Books."

Today Carl J. H. Anderson is one of the country's foremost typographers. The caliber of his product is reflected in the insert showing his work; it is to be recognized in the pages of *The Franklin Crier*, his company's outstanding house-organ; it shines forth from the pieces the Franklin Printing Company delivers to its customers. His leadership is freely conceded because it is earned.

The pages of the following insert show interesting phases of Carl Anderson's unusual ability. They are worth careful scrutiny, as the creations of one who has gone far in his chosen field as exponent of fine typography.



CARL J. H. ANDERSON

military training. A year later the youth went to his grandfather's farm at Nevada, Ohio, and there worked in the local newspaper jobshop for twelve months. The urge to read took hold of him; he was attracted by Elbert Hubbard's *Philistine*, and read Emerson, Carlyle, Huxley, and such authors. After attending the local high school long enough to graduate, young Anderson packed up for East Aurora, New York, famous as the late philosopher's headquarters, and it was there that the idea behind the Anderson book plan first began to take root.

After a lapse of years in which he was fighting off the inroads of poor health, we find Carl Anderson at Cleveland, in charge of the J. & F. Straus plant. At this time, as he expresses it, he "was beginning to need an anchor"; and his marriage, in 1916, provided one that has held securely without chafing. The Andersons moved to Am-

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**TYPOGRAPHY
OF THE HOUSE-ORGAN
AS DEMONSTRATED BY THE WORK OF
CARL J. H. ANDERSON
FRANKLIN PRINTING COMPANY
PHILADELPHIA**

The specimens of typography which follow are representative of the finest skill and invention applied to the typography of a printer's house magazine. In their accomplishment Mr. Anderson demonstrates a virtuosity that is refreshing and commendable. Every reader of "The Inland Printer" may well study these models of house-organ design. The problem is common. How seldom is it so well met and solved! In his work of typography Mr. Anderson has been fortunate in the quality of the copy with which he has to concern himself. The words of a Jerome Gray are suited to the typographical music of a Carl Anderson. The two work well together, and the Franklin Printing Company is to be congratulated for employing them. Inviting and easy to read, these pages are more than commonly suggestive of the time and place of their accomplishment.

WILLIAM A. KITTREDGE

The Franklin CRIER

FOR
JANUARY
1928

No. 3
VOL. IV

COMMEMORATING THE

200TH

ANNIVERSARY
YEAR

SINCE THE FOUNDING OF THE
FRANKLIN PRINTING COMPANY
By BENJAMIN FRANKLIN in 1728

WHEREIN are shown Reproductions from the first *House Organ* of the Franklin Printing Company, the famous "Poor RICHARD's ALMANACK", together with some quaint and humorous Material therefrom, a Woodcut of the first Press used and a Dissertation on how Age can be a Millstone about the Neck, as well as a valuable Aid to Effort; also a CHRONOLOGY, which appears on the last Page.

The CRIER for January 1928

*Geege and Ganders shall
go to Poi; but the Mor-
tality will not be alto-
gether so great among
Cats, Dogs and Horses.*



and in a century or two, perhaps, a few of them will be advertising "Founded in 1928;" But the cycle will not change and other new businesses will begin a century hence with the same hope, energy and ambition behind them; and they, will in turn advertise "Founded in 2028."

Age will never be the victor nor will youth be ever vanquished, for it must never be forgotten that "the means for getting business have kept pace with the growth of business itself."

There is not a business today which, just starting its career, has not less chance of failure than the beginning businesses of 200 years ago! The development of the art of printing now enables the multiplication of sales messages in rapid succession, thus bringing to the door of today's business thousands of potential customers where previously it was a slow process to excite the interest of scores. And a better understanding of advertising now makes it possible to sell more capably by printed words.

THE
FRANKLIN
Crier



PHILADELPHIA
MCMXXVII

A MONTHLY MAGAZINE PUBLISHED BY THE FRANKLIN PRINTING COMPANY • 514-518 LUDLOW STREET • PHILADELPHIA PENNSYLVANIA • FOR THE PURPOSE OF FOSTERING AN INTEREST IN THE BETTER KINDS OF DIRECT ADVERTISING

TYPOGRAPHY BY CARL J. H. ANDERSON, PHILADELPHIA

MONTAIGNE'S REGISTER



RALPH NORMAN ANGELL, English author of *The Great Illusion*, whose theme is that the new economic and social factors in modern times have destroyed the utility of force in international relations, wrote a series of articles on advertising for the London *Spectator*. In his series, Mr. Angell touched upon Montaigne's Register, thus:

"The simplest form of advertising which is not mere puffery, which is indeed a condition of those exchanges upon which all commerce rests, was described by Montaigne nearly four hundred years ago. 'In every town,' he wrote in effect, 'I would like to see established an official with a great register. On one side would be inscribed all those things which their owners desired to sell: a pearl necklace, a horse, a house; on the other side of the register a list of all those things sought by those desiring to purchase; this burgher, it may be, needing a horse, that one a house. And it would be the duty of this official to make known the existence of the two parties, the one to the other. For,' he went on to explain, 'too often it

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TYPOGRAPHY BY CARL J. H. ANDERSON, PHILADELPHIA

FRANKLIN CRIER
for
Christmas

"BUT WHEN I BECAME A MAN—"

In this day and age it is quite unusual to find anyone who uses quotations from the Bible to illustrate his thoughts, confirm his arguments or substantiate his viewpoints. There is a growing cult even among the clergy who lean more heavily on the quotations from Eddie Guest and Dr. Frank Crane than those from Paul and Matthew.

Perhaps, then, it is the season of the year, or perhaps it is simply because the fundamental truths of the Bible may be down but never out that we revert to its wisdom for the title and theme of this editorial.

**"When I was a child, I spake as a child
but when I became a man I put away childish things."**

It would have been truer to have said "I began putting away childish things" for man is continuously becoming more of a man and constantly discarding the old for the new.

Sometimes that's progress. Sometimes it's retrogression. Always it's change, alteration, transformation.

The trinkets of babyhood gradually give way to the toys of childhood, the playthings of youth, the luxuries of maturity.

Even in maturity, life is the constant discarding of the old for the new. Last year's car is traded in for the latest model; the carpet-sweeper goes out the window as

TYPOGRAPHY BY CARL J. H. ANDERSON, PHILADELPHIA

FRANKLIN CRIER

MONTH OF MAY 1927



CRIER

Vol. 3 No. 7



PHILADELPHIA

FRANKLIN PRINTING CO.

Founded in 1728 by Benjamin Franklin

BUSINESS VERSUS CULTURE

Four years ago I lived in Boston. I went there with an anticipatory pleasure because I had read and heard many fascinating things about the city. Its literary and cultural promises charmed me and vague pictures of intellectual acquaintances crowded my mind. It would be one place, perhaps, where a fellow might find generally what, in other communities, he could find only in certain circles. What a relief, too, I reminded myself, to escape the nervous energy of other cities and to wander leisurely along the streets with no dread of hustling busybodies climbing up one's pant-legs from the rear.

My first few days in Boston brought no disillusionment and I concluded that the city was possessed of all the delightfulness accorded it by its chroniclers. True, I had been well choked by coal gas the moment I detrained at South Station; and true again, the taxi driver who took me to Brattle Street, Cambridge, that first night had done his best to relieve me of three dollars in short change. But these were incidentals. The air was unusually heavy

65

GRAY MATTER

Being just a trifle uneasy for the future of a Republic which ignores its laws with such cool nonchalance, I am urged to advance for humanity a program of law enforcement which is decidedly more humane than those which are now attempted. My recommendation is made without the palest blush, for I realize that no matter how impractical my plan may be, it can be no more impractical than those already in effect. I propose, therefore, that hereafter, instead of punishing those who break the laws, we reward those who observe them! :: The peculiar change in fashion, which dictates that milady may now go stockingless without impropriety, has made me realize, for perhaps the first time, that silk is often preferable to skin! :: When one is

used to the bare walls, the hard seats, the faint odor of bromidrosis and the discordant player of a small-town moving picture house, it is difficult for him to realize when he steps into the palatial interior of a city cinematic temple, when he is met by a rear admiral, when a Venus escorts him to an overstuffed seat and when the faint odor of jasmine reaches him through the lulling music of a full symphony—it is difficult, I say, for him to realize that the picture he sees is quite as bad as the one he saw back home! :: I read in the papers that a forty-two-year-old bill of \$34 was discovered undelivered in a deserted log post office at Red Landing, Missouri. I am moving to Red Landing! :: From a book entitled "Writing For Real Money," by Edward Mott Woolley, who, thirty years ago, was a reporter on the *Chicago Herald*, I cull the following: "Writing was my trade, and the common run of 'ads' were less difficult to write than news copy. I thought so then, and my opinion remains the same. A particular state of mind is required, however, for the production of advertising, and reporters do not possess this mental asset. They lack the advertising background of facts." This, with apologies to *The New Yorker*, is our "Uh-Huh Department." :: It is inevitable that those who know the least about writing copy will always think that what they write, is an epic.

and envelopes are issued with the understanding that the permit holder guarantees to pay the postage — 2 cents for cards, 3 cents for envelopes. In view of this, no deposit will hereafter be required when the cards or envelopes are sent out.

**A PROCLAMATION**

It can never be, but I should like to see the army of advertising writers band together and issue to the army of advertisers some such proclamation as this: ::- "As advertising writers, it is our business to interpret the selling features of your products into language that will interest and excite those who read our copy. We have studied words for this purpose and this purpose only ::- "We don't doubt, of course, that your great grandfather was a splendid old codger or that the birthplace of your business was an interesting old shack, but we do doubt

CHRONOLOGY of the FRANKLIN PRINTING COMPANY

- 1728 Spring. Benjamin Franklin, now entering upon his twenty-second year, forms partnership with Hugh Meredith. Commences business "near the market" at 51 High St., now 135 Market St. Firm name B. Franklin and H. Meredith.
- 1730 July 1st. Partnership with Meredith dissolved.
- 1748 January. Franklin relinquishes active interest. David Hall for four years in Franklin's employ, is made active partner. Firm becomes Franklin and Hall, Hall agreeing to pay Franklin 1000£ for 18 years.
- 1766 February 1st. Partnership with Hall dissolved and annual payment to Franklin ceases.
- 1766 May. David Hall forms partnership with William Sellers. Firm name is now Hall and Sellers.
- 1772 December 24th. David Hall dies. Firm continued as Hall and Sellers, the two sons of David Hall,—Wm. Hall and David Hall, Jr., taking the place of their father.
- 1804 February. Wm. Sellers dies at the age of 79. The business is now managed in the names of William and David Hall,—later transferred to Wm. Hall, Jr.
- 1805 (about) Wm. Hall, Jr. forms partnership with Geo. W. Pierie, as Hall and Pierie.
- 1815 or 1816. The firm of Hall and Pierie is dissolved. Hall and Pierie are succeeded by Hall and Atkinson (Samuel C. Atkinson).
- 1821 Samuel C. Atkinson takes into partnership Charles Alexander. Firm is known as Atkinson and Alexander.
- 1828 Atkinson becomes sole proprietor.
- 1839 Sells to John S. DuSolle and Geo. R. Graham. DuSolle remains only a few months and is succeeded by Chas. J. Peterson, the firm being then Geo. R. Graham & Co.
- 1843 Geo. R. Graham and Chas. J. Peterson sell to Sam'l D. Patterson & Co.
- 1848 Sam'l D. Patterson & Co. sell to Edmund Deacon and Henry Peterson, each of whom had previously held an interest.
- 1873 Partnership dissolved. Edmund Deacon is now sole owner.
- 1877 Edmund Deacon dies. He is succeeded by his stepson, E. Stanley Hart. Business is henceforth conducted as Franklin Printing House, E. Stanley Hart, Prop.
- 1889 January. Incorporated as Franklin Printing Company, E. Stanley Hart, President, John Callahan, Treasurer and General Manager.
- 1891 E. Lawrence Fell and William C. Sproul elected Treasurer and Vice President respectively, March, 1893, E. Lawrence Fell elected President.
- 1919 Present officers of the Franklin Printing Company elected: Charles T. Brown, President, Edward C. Richter, Treasurer, J. Permar Richards, Secretary.

LOCATION of BUSINESS

- 1728: At 51 High Street, now 135 Market Street.
- 1827: 112 Chestnut Street (old style numbering), between Third and Fourth Streets.
- 1833: 36 Carters Alley (the northern end of the old Dr. Jayne Building, 242 Chestnut Street now occupies the site).
- 1840: Second floor old Ledger Building, at the southwest corner of Third and Chestnut Streets.
- 1848: No. 66 (old style numbering), South Third Street, over the North American Office, in building adjoining Girard Bank on the south side. Same year removed to 321 Chestnut.
- 1889: 514-520 Ludlow Street, owned by Franklin Printing Company, together with adjacent buildings, 17 to 25 South Sixth Street.

You Can Secure More Business With a Printing Exhibition

By FRANK H. WILLIAMS

This plan is good. Its cost is little, its profits big. Don't neglect reading how to prepare and stage a real printing show

TODAY one of the best bets for business concerns wishing to increase sales is to put on a show or exposition of some nature. The department store stages a style show, and by doing so it brings great throngs to the establishment and sells large quantities of the displayed goods. Radio dealers get together and put on a radio exposition which attracts large crowds, increasing the sales of the dealers accordingly. And the alert printer can stage a printing show in his own office and shop and thus secure a great deal of attention and the increased sales that inevitably follow it.

In presenting a printing show the printer should first decide on an appropriate week for the event. Then he should announce to the public by means of "teaser" advertising that it will behold something special at his place of business during the week—something that is of interest and profit to everyone. In such preliminary advertising the printer can use the newspapers, direct-mail advertising, and other appropriate mediums for telling the world about it.

A very attractive display of various kinds of strictly modern printing should be the main feature of the exhibition. For instance, there can be a showing of effective letterheads recently printed for local concerns; catalogs which the shop has produced for various concerns; booklets, broadsides, folders, menu cards, dance programs, and so on. These displays of printing will be more impressive if they are arranged in groups—one group being devoted to letterheads; a second group confined to envelopes; a third given over to menu cards, and so forth.

With each group should be displayed a price list giving prices for the pieces in that group. These lists should be neatly printed and placed directly under each display where everyone who looks at it will see the prices at once.

The entire shop should be thrown open for inspection during the week, after everything about the shop and the office had been "dolled up" to look its best. All the stock can be neatly arranged on the shelves, and dull spots in the furniture and fixtures touched up with paint. In addition flowers and other special decorations should be used in the office to create a festive atmosphere.

One of the big advantages that business men find in shows and expositions is the fact that such events enliven the whole organization and furnish a splendid reason for cleaning up the entire establishment. This proves equally true with the printshop. Generally when an establishment is all prepared for a show or exposition the enthusiasm



Display of printing by the "Star-Advocate," Titusville, Florida, awarded first place at the state press association meeting, March 15 and 16

and interest engendered among all the employes carry the business along at high tide for weeks and even months after the show.

If possible, the printer should secure some examples of old-time local printing and make an attractive display of these. There may be some examples of old-time printing in the shop itself if the printer has been in business long enough, or such examples of old-time printing can be secured from older residents of the city or from the local historical society. It may take a little digging to get this old printing together, but the digging will be worthwhile, as a display of such printing will prove to be one of the most interesting features of the entire show to many folks.

All such old-time printing should be neatly and attractively arranged on cards, and each sample should carry a

little card giving complete information—the date when the piece was printed, the name of the concern or individual using it, and other pertinent features. It might also be a good plan to use a placard calling attention to the difference between old-time print and that of the present day, and pointing out the advantages of the latter.

One of the best ways for the printer to cash in on such a show is by getting in touch with all former customers



One of many groups of fine printing shown at the third annual exhibition of the Society of Typographic Arts, at the Newberry Library, Chicago

who haven't patronized the shop recently. After urging them to come to the show he will find good opportunities for talking about business conditions and their printing needs. The printer can get in touch with such former customers and also with live-wire prospects by telephoning, calling on them personally, or by sending them letters. But even if he does get in touch with the prospects by means of telephone calls or personal visits it might be a worthwhile proposition to send some printed advertising to them, as this helps visualize the fact that the shop is turning out a particularly high grade of work.

The show gives the printer a reason for calling on prospects and old customers, and also gives him the best possible chance to talk quality and up-to-dateness—two of the best selling arguments the good printer possesses. The more of his former and regular customers and prospects

the printer communicates with during the week of his show, the more he will cash in on the event.

The printer should, of course, be certain that some samples of the printing he has done for all of his best customers are included in the show. Then he should send a letter to all of these customers, telling them about the show and the display of their printing, and then stating that the printing they bought has been much admired by some of the visitors. This has the effect of pleasing all of these customers and putting them in an even more friendly mood toward the printer, with the result that they will probably give the printer more business in the future. Nearly every individual or concern that buys any printing is proud of the printing because it helps to reflect the character of the purchaser. A little flattery is always enjoyed.

If the printshop is located in an accessible downtown location then the show can be staged with considerable success, by using sufficient advertising, inducing the vocational teachers in the local schools to bring in their classes, and by urging some of the organizations to which the printer belongs to visit the exhibition.

But if the plant is located in a less accessible district a better plan would be to stage all of the exhibits in some downtown vacant store, or in the show window of some centrally located friendly retailer. If either of these latter plans were adopted the printer would still have most of the advantages of a show at his own plant. Even this type of exhibition would show him to be a live printer; it would attract much attention and so build business, and would give him the best sort of an opportunity for soliciting former customers and good prospects.

All this can be put over by the printer without much effort, at no great cost, and with excellent results indeed in the way of constructive publicity and securing additional patronage from various sources. The printer who is foresighted will cash in on a printing show.

The Manufacture of Electrotypes

Those whose work includes the use of electrotypes of various sorts will be greatly interested in a most informative forty-eight-page text, "Manufacture of Electrotypes," written and published by John P. Dunne, formerly production manager with Olmstead, Perrin & Leffingwell, Incorporated, New York City. The book is a simple, workmanlike study of the electrotyping process from beginning to end, and the twenty-eight halftones depicting the twenty-eight steps of the process go far to make this work effective to the ultimate degree. While "Manufacture of Electrotypes" has been printed in limited edition, as general circulation was not intended, Mr. Dunne states that he will be glad to provide copies without charge for all who request them until the supply is exhausted. As Mr. Dunne's book has nothing to advertise, and he is sending it out only in a spirit of helpfulness, requests to him should be accompanied by three cents in stamps to cover second-class postage. Address him at the H. K. McCann Company, 285 Madison Avenue, New York City.

How One Printer Turned Artist

By JOHN T. NOLF

This former printer knows his art. In between cartoons for "The Inland Printer" he paints, and his work takes prizes. Read his life-story

NOR so many years ago—though we won't be too specific as to the number—I entered upon this vale of earthly trials at Allentown, Pennsylvania. Unlike most autobiographers, I fail to recall my early impressions of the world, and the intimate little details of childhood activities which prove so profitable at space rates simply refuse to come forth for me. Apparently my restricted imagination will compel me to confine my remarks strictly to the truth.

However, I do recall vividly the streets of Joplin, Missouri, on which I ventured forth as a newsboy. I might have been a good one, too, if my folks had stayed long enough at Joplin; but their feet were restless. At the next port, Red Cloud, Nebraska, I checkmated my parents by starting to learn the printer's trade on a country weekly before the vagrant urge should have shifted us westward again. When we packed up once more I carried away with me what I had been seeking—enough trade skill to command a printshop job. The family halted at Pendleton, Oregon, and there was the job, on a small-town daily. And in Seattle, when I had attained the impressive age of eighteen, I was given my card and became a printer.

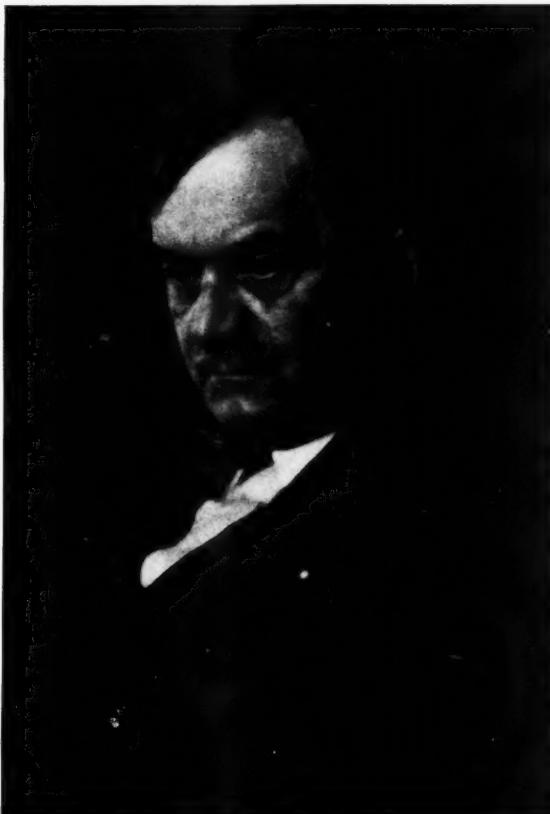
Religiously I inherited my parents' admiration for the grass just over the fence. I toiled on such morning dailies of the Pacific Coast as the Portland *Oregonian* and the Seattle *Telegraph*; an Astoria, Oregon, newspaper rewarded me on pay-day for quite a spell; the Spokane *Review* was blessed with my "sticking" ability for a couple of years. Butte, Anaconda, Salt Lake City—these and other towns saw me come and go. Finally, just after the World's Fair in 1893, I arrived in the city of Chicago.

Here was a town to think about, for one needn't leave it in order to locate another job. I "subbed" on the *Morning Herald*, the *Tribune*, and the *Inter-Ocean*; and I set type in book and job offices, including the John F. Higgins shop, which handled printing for the city administration. At night I studied art at the Art Institute under such teachers as Vanderpool and French, and also took work at the Smith Art Academy; altogether I spent about a dozen years in such training. As my skill increased I took drawings around to advertising firms, and—sometimes—I was really able to sell them.

I certainly am indebted to one man: Marco Morrow, who gave me my first chance at agency work. He is now manager for the Capper publications, but at that time had charge of the copy department of the Frank B. White Advertising Agency. Marco Morrow may have liked me

or just pitied me—I don't know which—but the result was equally beneficial either way. Sherwood Anderson, the novelist, was writing copy there at that time.

With this initial push I fell into line as a commercial artist, cartoonist, and illustrator, and enjoyed quite a period of years in this field. Taylor-Critchfield and the



JOHN T. NOLF

Clague agencies were among my connections; and Kellogg's Corn Flakes, Old Dutch Cleanser, and Pabst beer were some of the advertisers using my efforts. At last I achieved my own studio on Dearborn Street. Throughout this entire period I had continued to study, and every Saturday and Sunday were spent with men like Wellington Reynolds and Walter Ufer.

About eight years ago I reached a tangible milepost, when one of my paintings was accepted by the Art Institute. Since that memorable event I have been represented in the Chicago artists' exhibitions; Annual Exhibition of American Artists; Pennsylvania Academy of Fine Arts, in Philadelphia; Los Angeles Pan-American Exhibition; National Academy of Design, in New York City, and a number of minor exhibitions. In 1925 my work was

awarded the Art Institute's Rosenwald Prize, and also took the Oak Park-River Forest (Ill.) Art League Gold Medal. The painting "Boys Plowing," shown with this article, was given the Mrs. William Osmond Thompson Prize for 1929 at the Art Institute, and is now on exhibition there. The same picture was awarded the Chicago Municipal Art League Purchase Prize of \$500, the winner being determined by a post-card ballot. And last year the city of Chicago bought one of my pictures for the public-school system through the Carter Harrison Fund. I am a member of the Association of Painters and Sculptors of



"BOYS PLOWING"

Painting by John T. Nolf awarded the Mrs. William Osmond Thompson Prize at the 1929 Chicago exhibition, and now on view at the Art Institute

Chicago, the Chicago Galleries Association, and the Oak Park-River Forest Art League.

An old firehorse, though out of the traces, never forgets the clanging bells and the mad dash through the streets. Neither does a printer, who has dropped his apron and "stick" for other pursuits, forget those days in printshop harness. I find especial pleasure in drawing cartoons for THE INLAND PRINTER because it refreshes in my mind the years when I was a wandering comp. And one of the satisfactions of looking backward is that the box-car journeys and the nights on park benches assume a golden hue quite contrary to the actual sensations experienced during those events. But "roughing it" never hurt any printer.

I have built a beautiful little studio cottage at Grand Detour, Illinois, near Dixon, in the Rock River Valley, and paint there all summer. I possess a fine wife, lots of paint, good books, and a radio, and here we live as the Almighty intended that people should. During the winter we go to Chicago, or sometimes slip away to San Diego, in southern California; and, somehow, I manage to feel quite cheerful as our train roars past those cheerless empty box-cars, the Pullmans of my years gone by!

Constructive A. N. A. Plan Should Include Letterpress Printing

By MILTON F. BALDWIN

THE Association of National Advertisers is sponsoring a plan intended to correct the difficulties which appear during competition for lithography orders. One such difficulty has been the extravagance of some competing firms in the amount of artwork presented. Thus other companies, which ordinarily would employ only rough

sketches, are often compelled to resort to finished paintings under peril of reducing chances of capturing the order. The A. N. A. plan is approved by the Lithographers' National Association, which has been working on such problems for years. Individual lithographers have also been quick to express their approval of the project, which can only result in improving their business conditions.

The plan consists of seven suggestions to advertisers asking bids for lithography, summarized as follows: (1) Furnish all the competitors impartially with facts as to quantity, approximate price limit, and every other essential feature. (2) State permissible limits as regards ideas, plan, and artwork: Whether one or six suggestions are wanted; whether sketches shall be rough ideas, or finished sketches, or complete paintings. Reduce to a minimum the demands for advance service and artwork. (3) After notifying all competitors of the permissible limits, insist on compliance. (4) Determine number of competitors by size of order; say, not more than two firms bidding upon a five-thousand-dollar order, and so on. (5) Furnish all competitors in advance with names of competing firms. (6) Consider a sales idea, plan, or sketch the property of the firm creating it. (7) Do not change specifications without notifying all competitors.

Strangely, the Association of National Advertisers has confined the plan to lithography. It might be comforting to decide that letterpress printing offers no such problems; but why sidestep? The printer—as every one of us knows—is in the same boat; he faces the same difficulties.

The United Typothetae of America, which represents those producing every type of printing, will find an opportunity for constructive service on this matter. The Association of National Advertisers should be induced to establish similar rules of practice for letterpress printing orders, or to revise the lithography plan to apply also to letterpress work. There is no apparent reason why the A. N. A. should not welcome and accede to this suggestion, for the interests of its own members will be more thoroughly protected. How about action in this direction?

Does Your Copy Effect a Good Take-off?

By ALLEN L. ROSS

THREE is one term in aviation which designates the act of a pilot in leaving the flying field," writes Arthur B. Carhart, in *Author and Journalist*. "It is the leap into the air, the taking-wing of the bird of wood, fabric, and wire. It is the take-off. And if a pilot does not make a good getaway on this he is liable to stand on his head, bump into a barn, or crash a tree. I'm not an aviator, but one doesn't have to be a seer to know all that." All of which is good sense.

Haven't you seen printers' advertisements that effected poor take-offs? Graceful things like an airplane when considered typographically, but unable to make a getaway as far as promoting the sale of printing was concerned? Bumped right into something—and that something was the lack of interest upon the part of readers.

Of course composition does attract the eye, but what an impression there is when the copy-idea has a good take-off! As one writer in the *Chicago Herald and Examiner* not so very long ago stated:

"The opening of the most famous of all plays is 'Who's there?' In less than a minute we are in the middle of a

cerned with the headline that does not call for any expense for artwork, or things of that kind.

"The headline ought to tell a man something he wants to read," Claude C. Hopkins, expert advertising writer, told a group of advertisers in Chicago. "I put every headline that I use in upper- and lower-case, and I try to write it as a newspaperman writes his headlines, except that I try

SUPPOSE a concern that always sends you good advertising should change to cheap advertising, wouldn't you be more careful about the goods?



T. G. FLINN
President and General Manager
209-11 Dexter Avenue
Montgomery, Alabama

	
	<p>PLAN your printing with the idea of making it pay for itself and show you a profit. But you must give time and thought to the subject to attain this goal. And when you've done your part, you must turn it over to a good printer whose typography and press work will add to the effectiveness of your own carefully phrased appeal.</p>
	<p>C. F. Williams & Son, Inc. <small>Manufacturing Printers</small> FRED A. WILLIAMS, General Manager 36 Beaver Street Albany</p>

An effective example of the headingless advertisement.
White space plus strong copy

ghost story. . . . All of which indicates that frequently, when a genius has something to say, he plunges in."

Good pictures provide a worthy take-off for the printer's advertisement. But for the present we are more con-

A forceful ad which makes use of the leading question to marked advantage

to write it calmly while the newspaperman has to do it more hastily, with little time for thought."

Yes, but how many printing concerns that lack a competent copy service can say with any surety that they are offering prospective printing customers something that they want to read? Therefore, how can they feel confident of making an effective take-off?

There are no magic formulas for converting a man into a world-beating headline writer. But there are some principles, in the opinions of advertising experts, that will help printers to improve their own copy and help them to make the work of their customers more vital in a selling sense.

One expert has made it plain that the headline which is most apt to stop the reader's gaze is specific. "Instead of scattering its fire, it takes up one talking point and puts the emphasis heavily on that point."

Among the valuable opinions on headlines, and one that can be happily applied by printing concerns, is that

which was offered in *Printers' Ink* by Hobart Wiseman: "In a case of doubt, recourse may always be had to the old reliable headlines that begin with 'how,' 'what,' 'when,' or 'where.' Such headlines may not be exciting, but they are always useful above messages addressed to canny buy-

ers in *Printers' Ink*, he voiced his "suspicion that one of the surest methods of getting attention is to put a problem directly up to the reader"?

"A plain statement in a headline might go unnoticed by many people. Many interesting statements attract only a certain percentage of persons. But it is natural for us to answer a question. This question may be in one of many forms. It may be merely a reminder of a fact thoroughly established, it may be a challenge, it may arouse the reader's curiosity, and again it may be a mild reprimand. But answer the question the reader will, if he sees it at all. The action is mentally automatic, irresistible."

"People have a way of thinking that they are human index files of information. It's pretty good proof of sound and active mentality to bob up with a quick answer or a clever solution. The question mark is an arouser of interest. In a sense it is a 'dare.' 'Answer me if you can!' it says—and of course you are quick to take the dare!"

"And as it is necessary for you to read down into the body of the text to discover the other fellow's answer, and as you very much wish to see if your own is correct, this headline or leader has lured you (the prospect) into hearing all the advertiser has to say. And that is all he wants."



What Will Jones Find In His Mail Box?

**Trail
Breakers
of
Better
Printing**

There goes the Postman! I wonder if there's anything for me today! That's typical of Farmer Jones and all his neighbors wherever mail is delivered, and if there's no mail delivery in his district, Farmer Jones will hustle over to the post office with the question, "Anything for me?" What a "strong link" the mail box is, in the "sales chain" of your organization!

Will he get a message from you today, or will he find his mail box empty? How about "shooting" Farmer Jones and his neighbors a "broadside" right away? It will most certainly reach its destination, and it will surely be read!

The Leader Publishing Co., Ltd.
PRINTERS BOOKBINDERS STATIONERS

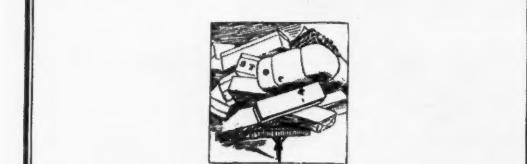
*Here the question is employed as the heading.
Ads of this nature are read closely*

ers. They are often found over copy that contains more or less 'reason why,' and where the aim is for conciseness and practicality. They appeal to prospects who want facts.

"One advantage about headlines like these is that they almost compel the advertisement to be logical and informative. There is little chance of the copywriter wandering from the subject or getting into any side issues as long as he keeps his eye on the title."

Now and then there is a headline that seems inspired. The more like that found in printers' advertising the better. But those generally come in a flash of inspiration. We are concerned now with the principles that make it possible to secure consistently a good, if not brilliant, take-off. One factor may be the use of the question mark in securing a take-off that gets results.

The power of the question mark is not a recent discovery, but advertising experts seem never to tire of restating its effectiveness. Do you think that W. Livingston Larned showed an acquaintance with human nature when,



Carry a \$20,000 Stock

To insure prompt service to its customers, the Royal Print & Litho Ltd. carries one of the most complete stocks of paper, envelopes, etc., in the Maritime Provinces. This stock, which is valued at \$20,000, enables them to meet any demands for the rapid production of large orders. Included in the stock are 48 qualities and weights of bond papers, 32 sizes and qualities of envelopes, 27 sizes and qualities of shipping tags, over a score of standard-sized stock-ruled ledger leaves, and a complete line of their famous Kalamazoo Loose Leaf devices.

This complete stock is only one of the many safeguards taken by this firm to maintain its high standard of efficiency in producing the highest grade of printing, lithographing and binding in the shortest possible time and at a fair price.

ROYAL PRINT & LITHO, LTD.

Printers, Lithographers, Engravers, Bookbinders,
Loose Leaf Specialists, Halifax

A Nova Scotia Industry Giving Employment to Nova Scotia Workmen

This heading drives home the essential message

Take-offs along the lines suggested may not make the printers' advertisements spectacular, but they will prevent them from balancing on their heads and getting nowhere. As Mr. Carhart deftly reminds us in one of his comments on the writing of effective headings:

"Watch your take-off. It is as important as knowing when to stop. And that latter is knowledge beyond price."

Cornstalk Paper: Facts That the Printer Should Know

By FRANK K. GARDNER

General Manager, Cornstalk Products Company, Incorporated

RARELY has any national industrial project so fired the imagination and interest of the public as has the production of printing paper from farm wastes. Every important project has its enthusiasts and its detractors, and both groups are serious stumbling-blocks to such a project. The enthusiasts weaken their case by overstatements; the detractors do their harm through misrepresentation. When THE INLAND PRINTER, therefore, sought an article which would place before printers the authentic story of cornstalk pulp and paper—with every statement checked—we were glad to coöperate. These, then, are the facts:

For at least one and a half centuries desultory efforts have been made to produce cornstalk paper, but no means was evolved which made its commercial production feasible. Thus cornstalk paper remained on the list of unmarketable laboratory achievements until January, 1927,

How does the manufacture of cornstalk pulp differ from that of wood pulp? This question takes us into the field of chemistry, but we'll make the answer understandable to the printer whose knowledge of that subject may happen to be somewhat limited.

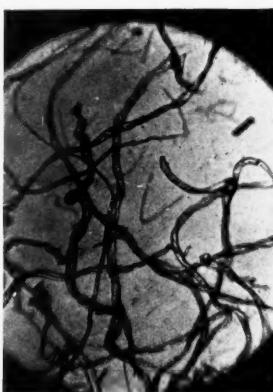
Cellulose is the basic element of all plant life. The dictionary defines it as "forming the fundamental material of the structure of plants." Trees ordinarily used in the manufacture of wood pulp—spruce, balsam, and hemlock—consist of about 55 per cent cellulose; and cornstalks are approximately 45 per cent cellulose.

During a tree's many years of life the cellulose fibers become surrounded by hard structures of lignin. Chemical treatment of wood to break up these encrusting structures is necessarily severe and requires long periods of time. But cornstalks, which mature in ninety days, develop little of the protective lignin. The error of earlier cornstalk ex-



WOOD FIBERS

Long and straight, they lie in a sheet of paper like the logs which one sees in a river jam



COTTON FIBERS

These fibers possess a characteristic corkscrew twist which gives real strength to rag paper



CORNSTALK FIBERS

They show a cotton-like bend or crinkle. The splotches which you see here are the pith cells



CANE FIBERS

Cane, or bagasse, fibers are of a longer and a finer character than are the cornstalk fibers

when Bela Dorner, a noted Hungarian chemist, demonstrated in the United States that his laboratory process for converting cornstalks into paper pulp had commercial possibilities. Rights to the Dorner process were secured, further patent applications were made, research was extended with a staff of American chemists and engineers, and within six months the Cornstalk Products Company had been incorporated to manufacture cornstalk pulp on a regular production basis. As ours is the only concern which is now making or has ever made cornstalk-paper pulp on a commercial scale, the reader will understand why this information is presented in a tone of authority.

perimenters was that they made no allowance for this difference in structure. Severe chemical treatment suitable for the wood was applied to cornstalks, with the inevitable result that much of the cellulose content was destroyed.

Dr. Dorner made allowance for the character of the cornstalk structure. He discovered that treatment with less heat and pressure than needed for wood pulp, and continued for a much shorter period, will cook the pulp thoroughly and also retain practically all of the cellulose, including the pith cells inside the stalk. The retention of the pith cellulose is clearly proved by examining the photomicrograph of cornstalk pulp reproduced with this article.

The irregularly shaped splotches are pith cells, which have not been destroyed during treatment; and these pith cells consist of practically pure cellulose. Preservation of pith cells helps to account for the surprising strength of paper in which cornstalk pulp has been blended.

As we see it, the printer is primarily interested in reliable answers to these three questions: How is cornstalk pulp produced? What are the comparative merits of cornstalk-pulp and wood-pulp paper? What advantages does the introduction of cornstalk and other farm-waste paper offer to the printing industry and the general public?

The first question places us in the source of supply, the cornfield, as a starting-point. For two years cornstalks have been harvested for use at our Danville plant. While we anticipate that ultimately the farmer will deliver cornstalks in bales at the plant door, obviously we could not expect him to purchase or develop equipment for this purpose before he was assured a steady and profitable market. In the pioneering operations, therefore, we furnished corn binders, husker-shredders, and balers, and organized the harvesting operations along the most practical lines.

The plant is now operating with cornstalks of the 1927 and 1928 crops, stored in huge stacks in the plant yard. The experience of wallboard manufacturers with sugar-cane refuse or bagasse, which fermented and then rotted while in stacks, until a method of chemically treating the bales was devised, gave rise to the belief that stacked cornstalks would rot in the same manner. However, the chemical problem in the storage of bagasse does not appear in connection with cornstalk storage. After absorption of winter snow and summer rain the two top rows of the stacks are the only ones to show any deterioration at all, and even this does not extend to the cellulose.

The farmer's remuneration for this raw material is a vital point. Our experience indicates that cornstalk pulp mills will be able to pay the farmer \$6.00 a ton for this material, field weight, delivered at the plant. A fifty-bushel field will average about one and a half tons of stalks to the acre. Figuring fifty bushels of corn at \$0.60, or \$30.00 an acre gross return, then \$9.00 additional for the stalks would mean 30 per cent increase in gross revenue for the farmer. On such a basis the farmer is distinctly ahead of the game, as is readily seen.

Now, with the baled cornstalks delivered at the plant, we continue with the actual processing. The bales enter the plant on a conveyor. When baling wires have been removed the loose bales enter a crusher, which tears them into coarse fragments, and these fragments are fed into a special design of washer. The wet stock is then finely shredded and, with the water removed, conveyed to a series of digesters. For a period of less than two hours the stock is cooked in alkaline liquor of low chemical concentration and at temperatures and pressures far below those necessarily employed with wood pulp.

When the cooking liquor has been removed from the pulp, the dark brown fiber, after thorough washing, passes to chlorin bleaching tanks, where it is treated with low

chemical concentration and for a relatively short period. The bleached pulp then passes over special riffles and screens and through a refining machine, a German invention, which eliminates the last particles of dirt. From this point the refined pulp goes to the wetlap machine, which removes most of the water, and then the pulp is packaged in wetlap form for shipment to paper mills.

Now for the second important question: What are the comparative merits of cornstalk pulp and wood pulp as papermaking material? For the findings of an authoritative and unbiased agency we turn to the published report of the United States Bureau of Standards on test sheets made from our cornstalk pulp and from chemical wood pulp. This report reads as follows:

The waterleaf, or unsized, sheets made were submitted for physical tests. The results of the physical tests are given in the following data. Corresponding data on waterleaf papers similarly made from other pulps are included for comparison.

	Corn-stalk	Sulphite		Sulphite* Soda
		A	B	
Weight, 25 x 40—500 pounds	61.2	60.0	61.4	62.8
Bursting strength, points . . .	49.0	23.3	35.3	26.8
Ratio of bursting strength to weight, per cent	80.0	38.8	67.5	42.6
Thickness, inch00460056	.0061
Folding endurance:				
Long direction, double folds	1380	...	90	35
Short direction, double folds	1530	...	160	35
Tensile strength:				
Long direction, kilograms . .	6.7	...	5.0	4.1
Short direction, kilograms . .	7.4	...	4.6	4.2
Elongation:				
Long direction, per cent . .	3.0	...	2.9	3.4
Short direction, per cent . .	3.1	...	3.3	3.1
Tearing strength:				
Long direction, grams . . .	67.6	65.8	70.4	66.8
Short direction, grams . . .	68.0	67.2	67.6	66.0

*Sulphite, 70 per cent; soda fiber, 30 per cent.

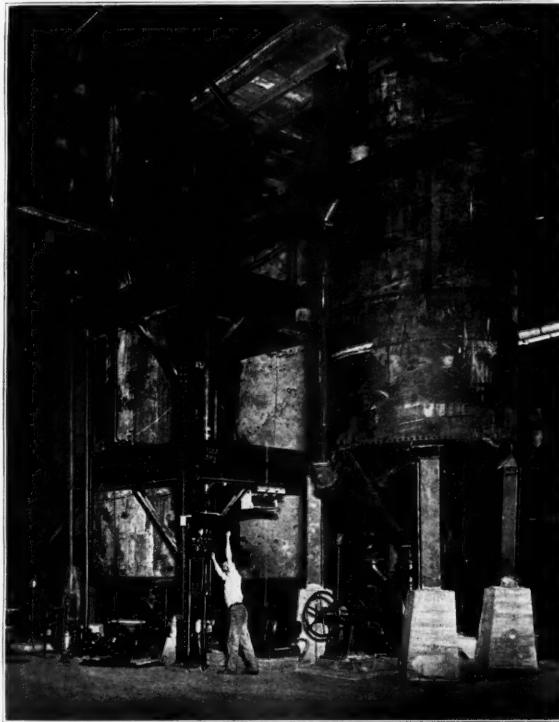
The test data show that the paper made from cornstalk pulp is as strong as, if not stronger than, that made from sulphite pulp. The bursting strength, tensile strength, and folding endurance of cornstalk paper are better than for sulphite or sulphite-soda papers, and values of other properties are as good.

This report rather concisely indicates some of the characteristics of cornstalk pulp as a papermaking material. It is not to be looked upon as an inferior stock which should be purchased, despite any inferiorities it might have, to help the farmer along. While the economic advantage of utilizing wastes as an aid to the farmer will urge its special consideration by all broad-minded persons, cornstalk paper must still prove its fitness and its economy when weighed against other types of paper. The Bureau of Standards report indicates that this product, even after only a few months of commercial production as opposed to wood-pulp paper's background of three-fourths of a century, has proved its right to a permanent position in the paper industry. Enough paper has been made with cornstalk-pulp content so that the project is clearly beyond the experimental stage. At this writing some fifty newspapers and other publications have used such paper stock in special editions or sections of editions, and a larger

number is waiting for tonnage to become available. The higher grades of cornstalk paper are going into letterhead and advertising campaigns as rapidly as produced. The use of this stock, and careful scrutiny of the comments offered by papermakers and publishers following each run, have proved invaluable in helping us eliminate the technical problems that have arisen from time to time.

Manufacture of paper having cornstalk-pulp content has been carried on by several mills farsighted enough to visualize the future. In October of last year the Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan, produced the first commercial runs of such paper to an amount of more than a hundred tons. This paper was a blend of 65 per cent cornstalk pulp and 35 per cent wood-sulphite pulp. In texture and finish it was more like bond than newsprint, being tough and strong, but it was also harsh and transparent. This original run convinced some paper manufacturers that cornstalk pulp would produce excellent bond and other writing papers, but might not serve for book or newsprint stock.

But this hasty conclusion has been disproved by the production of soft-textured as well as hard-surfaced papers



These digesters, similar in appearance to wood-pulp digesters but entirely different in operating technic, reduce the shredded stalks to cellulose fibers and by-product liquors; no solid refuse remains after the digesting process has been completed

from blends containing even higher percentages of cornstalk pulp. The Oxford Miami Paper Company, West Carrollton, Ohio, achieved successfully a complete substitution of cornstalk pulp for new wood-sulphite pulp, and produced a fine grade of book paper from 60 per cent

cornstalk pulp and 40 per cent reworked old paper. This sheet tested 8 per cent greater opacity, and ranked higher in every other respect, than the all-wood book paper.

The Michigan Paper Company, Plainwell, Michigan, produced the first coated sheet from our pulp. The Champion Coated Paper Company, Hamilton, Ohio, has made



As mentioned on the opposite page, this German machine cleanses the liquid pulp of the last fine particles of dirt. Three more of these machines have been ordered for the Danville plant and will soon be in operation

a fine grade of bond paper, and also a quality of coated paper which cannot be distinguished from the best standard product, by substituting cornstalk pulp for 70 per cent of the wood-sulphite pulp. On February 12 the Hopper Paper Company, Taylorville, Illinois, made a tonnage run on high-grade book and also bond papers made with blends containing up to 85 per cent cornstalk pulp.

The Watab Paper Company, Sartell, Michigan, has run several carloads of our cornstalk pulp in blends with ground wood. A rotogravure paper of 50 per cent cornstalk and 50 per cent ground wood proved to be more satisfactory in printing surface, as well as stronger, than the standard rotogravure sheet.

The data compiled by the United States Bureau of Standards, and cited above in this article, were partially based upon tests of 100 per cent cornstalk-pulp paper and 100 per cent wood-sulphite paper, the latter being the best grade of paper made from wood pulp. The cornstalk sheet, although thinner, showed much higher bursting and tensile strength than the wood-sulphite stock, from nine to fifteen times its folding endurance, and equal tearing

strength. This remarkable strength of cornstalk paper is best accounted for by the nature of its structure, which is shown and described in the accompanying photomicrographs of different papermaking fibers.

As a matter of fact, however, we are at the present time but little interested in paper made from 100 per cent cornstalk pulp, although we have learned to control the char-

meet the competition of equivalent qualities of wood-pulp paper, with a resultant restraining effect upon price tendencies in the paper industry.

Another vital point: Development of farm-waste paper on a sound competitive basis can eventually make the paper and printing industries independent of all foreign sources of supply. It is said that about 60 per cent of the



Preparing the wetlap for shipment to the paper mills. The men in the picture (left to right) are: the machine-tender; E. F. Hulbert, chief engineer; Frank K. Gardner, general manager, and Fred C. Green, plant manager

acter of our pulp so as to make it suit many purposes. Commercial production of pulp and paper must cover a wide variety of textures and finishes, and these are achieved through blends of different fibers. We can serve the paper industry and the general public best by offering a wide range of cornstalk and other farm-waste pulps for blends necessary to a comprehensive variety of papers; and this we are doing at the present time.

And now for the third question: What advantages does the introduction of farm-waste paper offer to the printing industry and the general public? These advantages are of general nature, and yet of a vital and wide-sweeping character which farsighted business men will appreciate.

In the first place, new sources of raw material will necessarily have a tendency to stabilize and possibly reduce the cost of paper. The raw material for cornstalk pulp can now be assembled at the mill for less than the cost of wood for an equivalent grade of chemical wood pulp. Cornstalks can be made into pulp with milder and less costly treatment occupying shorter periods of time. Furthermore, the marketable by-products of cornstalk pulp are most important. One such by-product is carbon black, which we can extract from the waste liquors to yield a profit of about twenty-five dollars a ton of pulp. Considering these factors, it is certain that the various grades of cornstalk paper, when under volume production, will profitably

newsprint wood pulp used in the United States is imported from Canada and other countries, and the upward-trending prices of the imported pulp have constituted a permanent source of fear and worry for paper manufacturers. Termination of Canadian control of the American paper supply will not occur today nor tomorrow. But it *can* and *will* become a fact when the paper industry turns to farm-waste pulps to supplement the domestic supply of wood pulp. The raw material is at hand, and need of mills is but a minor obstacle when the industry once sees that processes are perfected and that economic conditions make substitution feasible and desirable.

Conservation of the American timber supply furnishes an indisputable argument. The Izaak Walton League of America, in a statement advocating the use of cornstalk paper as a conservation measure, says in conclusion: "If the cut of pulp wood is about five cords an acre, which if reduced to paper amounts to 6,000 pounds, or three tons, and the average ton of paper used requires approximately fifteen trees, it will be seen that every ton of cornstalk paper used will save fifteen trees, or one-third of an acre of forest land. In view of the fact that America is cutting her timber five times as fast as it is being grown, this is very significant." It is certainly obvious that wood pulp represents consumption of a fast-decreasing commodity, whereas cornstalk pulp utilizes only waste materials.

Benefit to the farmer is the phase over which the flags have mostly been waved. While discounting much of this exuberance on the part of sentimentalists, the fact remains that the farmer who is selling his cornstalks for the making of paper is capitalizing on what was formerly nothing but waste material. All the political orations of the last half-dozen years have not offered the farmer as much tangible benefit as does this potential market for farm waste. And, for the information of those who claim that the farmer should plow cornstalks under as fertilizer, we quote on this subject the Department of Soils, College of Agriculture, Ohio State University: "If one plows cornstalks under he is quite likely, except as the soil is very full of available nitrogen, to suffer a decrease in yield. Cornstalks are so high in carbohydrate materials that, when they are plowed under, the bacteria of decomposition require for their own bodies more nitrogen than is contained in the stalks, with the result that they are likely to compete with the corn plant for whatever other available nitrogen there may be in the soil." In other words, cornstalks as fertilizer are of doubtful effectiveness.

Total displacement of wood pulp as a papermaking material is not suggested. The paper industry has suffered too long from subservience to only one kind of raw material; what it needs is additional strings for its bow, so that it shall no longer be at the mercy of any one group of interests. Farm-waste pulps simply offer additional types and sources of raw material for the paper industry.

Progressive paper houses will stock cornstalk paper as it makes good. They will apply their usual tests to it, but without expecting to see its fullest possibilities in high quality or low price appear in the first year of its commercial development. They will take into account its ready marketability, its "customer appeal," and give it a chance to demonstrate its possibilities. Beyond that point, the customers' orders alone can determine its progress.

[Mr. Gardner's article is published without prejudice on our part. Some publishers of "cornstalk-paper editions" have not been satisfied with the paper's printing qualities. A delegation of publishers visiting a mill that makes cornstalk paper was informed that the pulp on hand was not satisfactory and therefore was not being used. Thus the new material is being criticized as well as praised.

But cornstalk paper has been and is being made on a commercial scale; we must deal with it as an actuality. It offers a new source of raw material, with consequent conservation, to some extent, of our dwindling timber supply; it provides another means of income for the farmer, whose progress and prosperity will benefit printers' interests. Give cornstalk paper a reasonable opportunity to make good.—EDITOR.]

If You Can't Get Full Details Don't Bid on the Job!

THE invitation for bids reproduced herewith has been sent out to printers in the Middle West. It has aroused the ire of some members of the printing industry—and it should. This crudely set notice is equally crude in the assumption that the specifications furnished by the agency could not possibly be incomplete.

In connection with this matter, the Bott Advertising Agency sent THE INLAND PRINTER a copy of a catalog

which is presumably the one in question, as it concurs in almost every detail with the specifications. However, if this job is to be duplicated, the statement "Each page will contain average of one halftone" is at least inaccurate. A count of the engravings used, carefully rechecked for accuracy, shows forty-eight halftones and six zincs. Thus each page of this thirty-two-page catalog job contains an average of one and a half halftones.

"Service Plus Results"
To Printers and Publishers

Bids Wanted

On 1,500,000 Catalogs

Complete Specifications are as follows: Two Catalogs of 750,000 Each, 32 pages, self-cover, page size 6x9 inches. Stock must be 50-pound "Warren's Cumberland Super-Book," or its equivalent. Two colors throughout (tint block, second color). Saddle stitched. Each page will contain average of one half-tone. Original plates will be furnished. Mostly solid composition. Submit sample of stock with bid and state time required to complete order and also how many may be delivered each week until order is completed. Would need books in October and January. Copy furnished in June.

These specifications are complete. It is needless to write for additional information. Bids must be in our hands by April 10. Address quotations to the attention of Mr. Bradford.

Bott Advertising Agency

209-210-211-212-213-214 Home Insurance Bldg.
PHONE 5312. (L. D. 196.) LITTLE ROCK, ARKANSAS

This invitation displeased a number of printers. Would you bid on this job without additional facts?

Does that seem like splitting hairs? Then look at it this way: Instead of figuring ink for thirty-two halftones, which the specifications seem to indicate, you should plan on forty-eight halftones, or 50 per cent more. And on a run of a million and a half the item of extra ink and makeready would not be trivial.

This is the only apparent deviation from the facts. But the statement is far from complete as to details. What size and kind of tint blocks? How much composition, and what size? And then the crowning absurdity is the first part of the final paragraph: "These specifications are complete. It is needless to write for additional information."

The printer who submits a bid on such vague specifications will need to be a good gambler, for not until he has been given the order can he determine whether he was going to lose, make, or break even on the job. The proper policy for the printer who is a good business man is plain: Never submit a bid on such an invitation. If the job is tempting as to size and character, write for the details that are lacking. If the information requested does not arrive promptly, forget the matter; you are better off to wash your hands of such an unbusinesslike project. Better be safe now than sorry after you have been given the order and find that you will lose money on it.

Forty-two Years an "I. P." Reader

By W. B. CROMBIE

President, W. B. Crombie Company, Worcester, Massachusetts

IN RENEWING my subscription to THE INLAND PRINTER I am reminded that I have been living with it and reading it for a total of forty-two years. Perhaps that is too short a time, as time is measured, to pass judgment on the changes that have taken place in the industry of printing, but I will chance it.

Certainly the principles of correct composition and presswork have not changed, although there has been a great improvement in methods. Selection of type, spacing between words, paragraphs, and lines, and grouping of lines in all forms of composition, are governed today by



W. B. CROMBIE

the same principles of proportion that have always prevailed and, no matter what the style or method, the individuality of the printer is always in evidence.

With more effective methods of engraving and plate-making, improvements in printing and binding machinery, and the use of electricity for power and light, we have nearly arrived at perfection in the art preservative.

There is another side. Tons of printed advertising are being made today that do not measure up to the standards exemplified by THE INLAND PRINTER—even as far back as 1887. Is this desirable or beneficial?

We have experienced prices going up to the level of the short skirts. Now there seems to be an epidemic of acrobatic type manipulation—a reminder of the whittled ships erected in bottles by sailors, causing us to wonder why and how it is done. How far will it go?

Forty-two years! Dear old INLAND PRINTER, how young and up to date you are looking!

Coming out of the last century we have survived the "Dutchman" period in type justification, welcomed the point system, and had our experience with rule-twisting in the early nineties, the dark age of printing.

My introduction to THE INLAND PRINTER was in 1887. Aside from Thomas MacKellar's book, a volume cherished by most of the printers of that day, the "I. P." was standard in the printing shops in Lincoln, Nebraska, where it was my good fortune to commence work.

And now it is pleasant to think of the old friends and associates of yesterday; of going back to the basement printing shop after a ten-hour day's work, and meeting with a group of boys to read aloud and discuss the style and makeup of THE INLAND PRINTER. That was a slow process of self-instruction, but a part of the spirit of '87, when journeymen wore Prince Albert coats and silk hats, and eighteen dollars was the head compositor's wage for a sixty-hour week in the shop.

Down through these forty-two years the "I. P." has followed me in my travels, a constant and helpful instructor and friend. Like the sheik going to Mecca, the annual renewal of my subscription is a religious duty and a pleasure.

[Mr. Crombie's modesty prevents him from dwelling upon personal details. He has played a worthy rôle in upholding the truest standards of the printing industry. About twenty-five years ago, when Ed S. Ralph had charge of specimen criticism for THE INLAND PRINTER, Will B. Crombie's picture appeared in these columns as that of a skilful typographer. Prize competitions were frequent and spirited, and Mr. Crombie took his share of awards, two of these being for covers and one for a *Typhethae* convention announcement. A title page set by this typographer was used by Theodore Low De Vinne in his "Title Pages" as an example of the squared or Colonial title page. From 1905 to 1907 Mr. Crombie was editor of specimen criticism with the *Progressive Printer*, which was published at St. Louis.—EDITOR.]

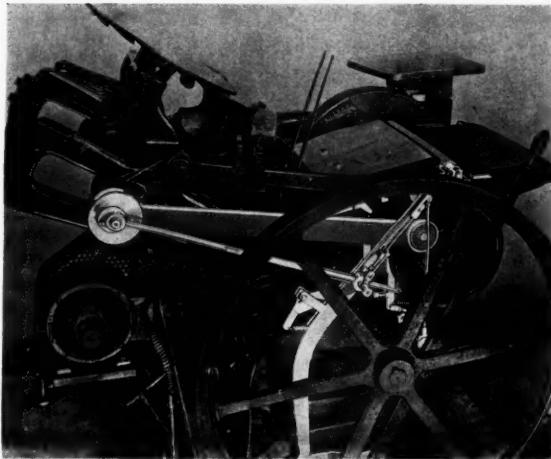
Platen-Press Safety Device Invented by Insurance Company

THE platen press, or job press, as it is more commonly known, is one of the ten most hazardous machines used in the industrial world. In the printing industry it is the outstanding accident-producer, causing six times as many accidents as the guillotine paper-cutter, its nearest rival. The announcement of the invention of a safety device entirely eliminating possibility of point-of-operation accidents with hand-fed job presses will therefore be of interest. This safety device has been perfected by engineers of the Travelers Insurance Company.

Records show that many job-press accidents occur on machines that have been equipped with various so-called "standard" guards. Job-press accidents are costly, and are responsible for about one-tenth of the cost of all accidents in the printing industry. As this industry pays some three million dollars a year for compensation insurance, the complete elimination of this hazard would result in a substantial saving. If the "incidental cost of accidents," which has been computed as four times the amount paid out in compensation awards and medical attention, is also

taken into consideration, it is evident that accidents on hand-fed job presses are costing the printing industry more than a million dollars a year.

It is estimated that there are about thirty thousand hand-fed job presses in use in the United States at pres-



The throw-off of the usual press is used, the difference being that it is also worked automatically by contact

ent, or approximately one for every ten employees in the printing industry. The operator of a press of this kind must place his hand between the platen and the bed of the press at every stroke of the machine, which means that, collectively, the job-press operators in this country expose their hands to possible injury nearly three hundred million times each day. It is not surprising, therefore, that approximately five hundred hands are crushed in accidents by these machines every twelve months.

The new safety device does not interfere with the operation of the press in any way, nor can it affect the speed of the press. The operator can actually place his hand between the platen and the bed of the press, while the press is running, without danger of injury. The device has been in use several months, and is well liked by pressmen. Other men in the printing industry have seen it in operation, and have been prompt to express their cordial approval of it.

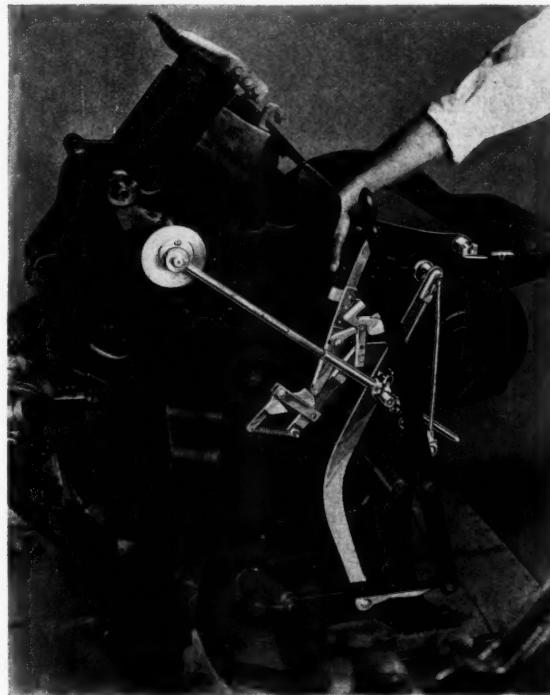
As the press ordinarily operates, an eccentric is secured to either end of the back shaft in the bed of the press, and the rear ends of the two side arms that actuate the platen are mounted on these eccentrics. At one side of the press is a throw-off lever. In usual operation this lever remains in the position shown in the first picture, and the side arms draw the platen tightly against the bed. However, if the pressfeeder wishes to prevent the press from making an impression he pushes the throw-off lever. This causes the back shaft and the eccentrics to make a quarter of a revolution, which changes the relative positions of the platen and the bed, so that, when the press closes, a space equal to one-half the length of the eccentrics' "throw" is left between them, as is shown in the second picture.

In developing the new safety device, use has been made of the greater part of this mechanism. The throw-off lever

has been retained, and the pressfeeder can use it in the ordinary way. Additional mechanism has been incorporated, which makes the throw-off action automatic.

The actuating member consists of a flat steel band, which surrounds the perimeter of the platen and is connected to the ordinary curtain guard used to protect the rear of the platen. In the open position of the press this band lies slightly back of the platen; but in operation it advances ahead of the platen and reaches the bed first. If the band comes in contact with the operator's hand, however, it actuates the throw-off mechanism previously described and the press does not close. Thus the throw-off mechanism—an integral part of the job press—is converted into a positive safety device.

The Travelers Insurance Company has applied for a patent on this safety device; not, however, with the intention of manufacturing or selling the device or restricting the use of it in any way, but rather for the purpose of preventing anyone else from acquiring sole control of it. Permission to manufacture and install this feature is given anyone who may wish to do so. Further information, together with working drawings, will be furnished by the Engineering and Inspection Division of the Travelers Insurance Company, Hartford, Connecticut.



The flat steel band, contacting with the operator's hand, automatically operates the throw-off, leaving safe space between platen and bed

At present plans are available for applying the device to but one kind of press—namely, the 10 by 15 size. Others are being prepared, however, and it is expected that within a short time there will be available drawings of similar devices for job presses of all kinds and sizes.

Collectanea Typographica

By HENRY LEWIS BULLEN

Trees

See the forest on those hills!
Destined for the paper mills!
Pause amid these woodland scenes—
Here are future magazines!
See the pine against the sky?
That is "Harpers" for July!
See that hemlock near the canyon?
That's the "Woman's Home Companion"!

—Selected

And this our life, exempt from public
haunt,
finds tongues in trees, books in the run-
ning brooks,
Sermons in stalks of corn and good in
everything.

—Shakespeare

Is Variety Charming?

Our illustrations are reproductions of the first and fourth pages of a pamphlet printed in Hartford, Connecticut, in 1845, by Elihu Geer, who in those pages proved his statement that "This [his] establishment is furnished with the largest variety of Type of any in New England (excepting one Boston house) and with the celebrated Rotary Press for Card Printing, the unrivalled Ruggles Job Power Press for Labels and other small Jobs, the superior Adams Power Press for Book and Pamphlet Work, together with sundry other [lever] presses, which enable the subscriber to execute all orders with dispatch, at New York and Boston prices, in a superior style." Mr. Geer had been in business for seven years. *Collectanea* knew his grandson, who continued the operation of this business until a few years ago.

On the first page there are ten different borders, twenty-nine cuts, and seven kinds of types. On the fourth page we find forty-five styles of types and two borders. Doubtless there would have been a greater variety if space had only permitted it. The good old times!

* * *

Without the love of books the richest man is poor; but endowed with these treasures of treasures the poorest man is rich: He has wealth that no circumstance can diminish, riches which are ever increasing, friends who never desert him, pleasures that never cloy.—*Langford*.

A Courageous Undertaking

Charles Evans, of Chicago in Illinois, who is also distinguished as the father of "Chick" Evans of golf fame, issued in 1903 the first volume of a much-needed bibliography, with the title: "A Chronological Dictionary of All Books, Pamphlets, and Periodical Publications Printed in the United States of America from the Genesis of Printing in 1693 Down to and Including the Year 1820, with Bibliographical and Biographical Notes." Chicago: privately printed for the author by the Blakely Press, 1903. In

states and cities. As a whole Mr. Evans' work will be a thoroughly detailed history of printing in the United States within the period 1639-1820. After using these volumes for reference since 1909 no error has been found by me, although it would be a miracle if some do not exist in them. Complete sets to 1794 are still available to those who will subscribe for the entire series. I could mention quite a few printers who should give such support as a subscription entails to the herculean task undertaken by this worthy and very highly respected scholar.

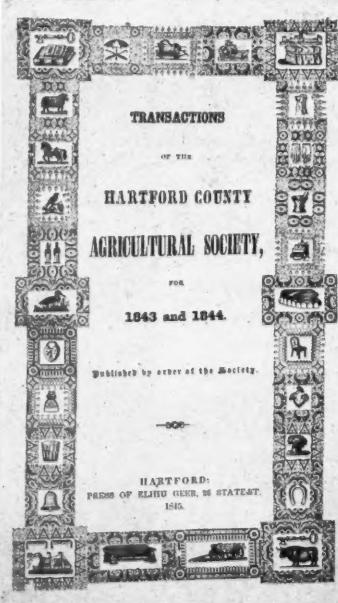
* * *

O England!

A general committee has been organized in England to erect a village house in Kelmscott as a memorial to William Morris, the nineteenth-century regenerator of the printing art, to whom every printer of our time who is ambitious to excel owes homage. It is to be called the Morris Memorial Hall. Morris made Kelmscott famous. There he is buried. Scores of American printers have visited the house in Kelmscott in which he lived and printed. The estimated cost of the memorial is twenty thousand dollars, and it is thought that the expenditure of such a sum will provide a thoroughly appropriate memorial in Morris' honor.

The fact that excites *Collectanea*, as he reads the prospectus of this most worthy undertaking, is that the membership of the general committee does not include even one printer, nor does the list of English subscribers have on it even one printer. If an auxiliary committee is formed in North America, as *Collectanea* trusts there will be, it will be organized by our printers, and they will be among the most liberal supporters. *Collectanea* knows that among English printers Morris receives little honor. His printed works are spoken of deprecatingly at printers' meetings—even in Stationers Hall. Truly "a prophet is not without honor save in his own country." England has had just one apostle of typographic art, and it remained for the United States and Canada and Germany and Holland to accept and profit by his gospel.

However, there is extenuation of the absence of printers from this undertaking



The printing art in 1845, as exemplified by Connecticut's leading typographer. This title page has only twenty-nine cuts and ten borders in it, all apropos of nothing in particular

pursuance of his highly useful, great, but tedious task Mr. Evans has lately issued the ninth volume, bringing the bibliography down to the end of the year 1794.

The work is printed on all-rag paper in quarto size, each volume containing about five hundred pages. Every volume includes an index of authors, a classified subject index, and a chronological index of printers and publishers arranged as to

in the fact that Morris displayed his talents as a high craftsman in many other things besides printing—as a poet, an architect, in tapestries, and in stained-glass windows. Possibly the promoters of the memorial did not think the printers of England of sufficient importance as a group to invite their co-operation, overlooking the fact that there is a small group of advanced British practical printers who do appreciate Morris as the John the Baptist of modern fine printing, who in 1890 cried out in the wilderness of degeneracy: "Prepare ye the way of good typography—make its paths straight!"

Perhaps the A. I. G. A. may start a movement in co-operation with the British committee, the secretary of which is Miss May Morris, Kelmscott Manor, Lechlade, Gloucestershire, England. Checks are to be made payable to the Morris Memorial Fund. Let the American answer to the too-prevalent English disparagement of everything American be a response in line with America's subscription for the Shakespeare Theater Fund of Stratford-on-Avon, most of which was collected from Americans.

The American Type Founders Company, which introduced the Morris type faces to American printers in 1896, is now installing a stained-glass window in its library at Jersey City as a memorial to the great art craftsman.

* * *

A Census of Incunabula

In 1904 a commission of expert bibliographers was organized, under the auspices of the German government, to conduct a census of the fifteenth-century books—the incunabula—in Germany and to compile a "Complete Catalog of Early Printed Books" (*Gesamtkatalog der Wiegendrucke*). By 1911 incunabula to the number of 145,484 had been listed, among which, of course, there are for the most part two or more copies of each. Since the great war this project has assumed an international scope, with the aim, under committees in the various countries, of locating every copy of an incunabula, cataloging these, and giving a thorough bibliography of each of the 38,000 editions of books which are now known to have been printed between 1450 and 1501. No less than 2,177 libraries are co-operating in this great undertaking. Three volumes have been issued, the first in 1925 (*Albano-Alexius*, pp. lxiii, 341), the second in 1926 (*Alfarabius-Arznei*, pp. xi, 393), the third in 1928 (*Asconius Pedianus- [pseudo] Bernardus*, pp. xxxiv, 377). The publisher is Karl W. Hiersemann, 29 Konigstrasse, Leipzig, Germany.

Taking the item Appianus "Historia Romana": First we have a concise "Who's Who" biographical note of the author,

followed by the bibliographical details of five editions, printed by Ratdolt (1477), De Pensis (1500), Pasquale (1495), Wendelin von Speyer (1472), and Matalibus (1494), of which five editions (229 copies in all), scattered throughout the world, are catalogued.

This great bibliography and catalog will simplify the work of all bibliographers, librarians, booksellers, and collectors of early books, and will constitute a monument to the ardent activities of the printers of the first half century of the art. Hitherto these groups have had to rely upon a number of extensive though necessarily incomplete but very praise-



A printer's advertisement of 1845. He proved he was Connecticut's best printer by using forty-five styles of types, all up to date. Those who argue that art does not pay are informed that this "art" printer made a moderate fortune

worthy and justly famous bibliographies, the result of immense individual effort, such as those of Benghem (1688), Mattaire (1719), Panzer (1793), and Hain (1826-28), to mention only the earlier of the authoritative compilers.

* * *

The most expensive machines in any plants are those which are obsolete. The printer cannot keep himself young, but he is making trouble for his old age if he neglects to keep his equipments young.

* * *

The person who goes about with a double-barreled purpose—to make a living and to do good—is bound to find sooner or later that other people will be glad to help him do it.

Portraits of Printers

Most of the portraits of the early printers are actually spurious. These include Gutenberg, Schoeffer, Fust, Coster (whose person as a printer is as spurious as his portrait), Caxton, Ratdolt, Jenson, William Bradford I, and several lesser celebrities. The alleged portrait of Caxton is actually the portrait of the Italian poet Burchiello. Among genuine portraits we have Froben, Day, Plantin, the Manutios, the Elzevirs, the Estiennes, the Moretuses. *Collectanea* is of the opinion that the spurious portraits have served a good purpose. Those mentioned above have come to be accepted, and opinions of the men themselves have been influenced by their counterfeit presentations. The artists who invented the portraits of Mr. Pickwick and of Sam Weller and Don Quixote did as much as Dickens and Cervantes to establish conscious identities of these imaginary but nevertheless truly typical personages.

Our Savior's portrait, universally accepted, is spurious, but who shall say that it has not helped to an incalculable extent to foster belief in and adoration of his Divine character?

It was in the golden age of copper-plate engraving that most of the authentic fine portraits of printers were produced. These are real works of art, several of them of dimensions suitable for hanging on walls. Most of them, though, are of the small, intimate size suitable for frontispieces of books—all of them charming. Without a portrait we cannot visualize a man of worth, and *Collectanea* cannot see why he should not have as much faith in the truth of a limner's idea of a man as he has in the truth of the man's biographer, who usually draws his facts from second-hand sources. For every great printer let us have a finely engraved portrait, even if it has to be invented by an artist!

* * *

Let Us Say It Again and Again Until It Will Be Believed

Without printers the teachers of the ages would have taught in vain; the dreams of philosophers would have finished with the tapers that burned for their meditations. Printing is the science of all sciences, the art of all arts, for it has opened the land of fair opportunity to untold millions. Since its discovery and applications, mankind has experienced more of pleasure, greater enlightenment, larger happiness, truer liberty, than had come to it with the blind gropings and the weak-voiced aspirations of the countless centuries preceding.—Selected.

* * *

The man who takes his hat off to the past will take his coat off for the future.
—J. R. Riddell.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

End Guides and Work and Turn Forms

Will you please inform me to which guide a sheet should be fed that is to be backed up by a different form? I have been told that, if the form is a work-and-turn, it makes no difference whether it is fed to near or far guides.

If register is required, the same edges of the sheet must be presented to the guides when the face and the reverse of the sheet are printed. It is true the same end guide is used both times through occasionally on work-and-turn jobs, generally when a small sheet has been squared before printing, but perfect register cannot be held because a paper-cutting machine cannot cut all sheets of a lift to exactly the same size. On the platen press it is quite common to ignore the right-hand guide entirely, because scarcely one feeder in a thousand can feed to the right end guide in register at full speed. The automatic platen-press feeders have quite changed this, and sheets may now be fed to the right end guide without difficulty. The far or gear-wheel-side end guide on the cylinder press has been in general use because it requires far too much time to square the larger sheets; it is easier to use the end guides at opposite sides of the feedboard, and because register is more generally required on cylinder-press forms the far guide and the near guide generally are both employed.

Thermographic Rosins

In toasting sheets in imitation embossing is ordinary powdered rosin or special rosin powder used? Can gold be raised by toasting, and, if so, is the powdered rosin mixed with the gold?

While the ordinary so-called window-glass rosin may be used, it is not as good as the special rosins, which are not so brittle. You can obtain special raising metallic powders, all ready to use, from the different manufacturers.

Size

How is size used; and is it just an ink?

Just an ink, with sufficient viscosity to hold the metallic powder dusted on it and of a color approaching the powder. Thus size for gold bronze, while it could be of any color, is for obvious reasons of an

ocher or old-gold color, and size for aluminum bronze is of grayish cast. In order to get the full advantage of the viscosity of the size, it should not be allowed to start to dry on the press, and should be run full color. Dusting should closely follow printing so that the size cannot dry on the paper before the powder takes hold. The size should be as stiff as the stock will stand, else it will filter into the paper and thus weaken the adhesion of the powder. Another type of size is often printed as a base or primer on opaque rough covers, and gold or silver ink is then printed over the size.

Cause of Ink Rubbing Off in Streaks

Enclosed you will find a number of printed sheets, and we would like an opinion whether the streaks caused by ink rubbing off were made by the press or the folder. This sheet was run work-and-turn, 12½ by 19, on a cylinder press. A sheet was carried against the bands and the reel was run in the head margins. All of the sheets were marked and all in the same place. You will notice there are vertical as well as horizontal marks on the sheet.

The marks are not in exactly the same position on each sheet. As some marks are at a right angle to the others, and, further, as the marks are at one end of the sheet only and on the inside folded pages only, we deduce that the marks were probably caused in the folding, as these phenomena are not common on a cylinder printing press of this kind.

Printing on Leatherette

We would like to match the enclosed print in red ink on dark leatherette. We need a red ink that will dry quickly and also show red without several impressions. Have tried a stiff bond red. It dried well, but lacks the color. If you will supply the formula, we believe our local inkmaker can make the ink. Will appreciate whatever assistance you are able to offer.

When printing red on dark leatherette you need the most opaque cover red. This is a concentrated cover red composed of genuine English vermillion and Kremnitz white. No other red will answer. You will get best results with a hard packing and by running slowly to get the most out of this stiff cover red, and even so you may have to put the sheets through twice.

Printing Inks

I am a pressman holding a very good position in a color-printing house doing only the highest grade of halftone and color-work. Sometimes I have difficulty treating inks so that they lay properly without offset and crystallization. Are there any books treating these problems?

"Practical Hints on Presswork" and "Pressman's Ink Manual," both for sale by The Inland Printer Company. If the proper inks are used for the particular brands of paper you use, you should have little trouble with the inks, provided conditions in the pressroom are favorable. By this we mean ample heat, facilities and time enough for makeready, and presses which are capable of handling the forms allotted to them. Besides reading up on inks, we would advise you to take the inkmaker into your confidence. Tell him just what troubles you encounter and he will quickly point out the remedy. Some conditions in your plant must be unfavorable, for offset and crystallization, though common in commercial shops, are not so common in a well-managed pressroom devoted to halftone and color printing of the higher qualities.

Better Halftone Printing on Gordons

Can we do a better job than shown in print herewith on a 12 by 18 Chandler & Price? What about the mechanical chalk-relief overlay? We have never used it. Is it too difficult for a printer of the old school to master?

You will find the chalk overlay easy to make, not costly, and a true time-saver. It will improve the work you describe, which is very creditable, considering that a cut overlay was not used. A toned Gordon-press halftone black will also enhance the appearance of halftones which are being printed on Gordons.

Startling If True

It is well known to pressmen that ultramarine blue or vermillion inks, which are so hard on copper-shell electrotypes, have little effect on steeltypes. This is true because the surface of a steeltypes is harder than the pigments in these two colors. The old theory, that the action of certain colors of ink on copper plates is due to acid, has been exploded by chemists. It is now believed that the wearing-down of copper shells is due to abrasive action. Under a powerful

microscope the sodium and aluminum silicates of the ultramarine blue, and the mercury sulfid of the vermillion ink, look like chunks of slag. The modern theory is that these hard pigments, on a long press run, act as abrasives and wear down ordinary copper shells. For any long press run, steeltypes insure perfect impressions.

A firm of photoengravers and electrotypers of prominence suggests this to its clients. While no one will contest the superiority of the steeltypes over the ordinary copper-shell electrotype to withstand friction, our friends are a little mixed in their chemistry. The truth is that the dirty, muddy print obtained when printing electrotypes, copper halftones, and type with ultramarine blue and genuine vermillion is entirely due to the action of the sulphids in these pigments, and abrasion has nothing to do with it. Furthermore, any sulphid will react in this manner without assistance from abrasion.

Static in the Folder

We have been having some little trouble on our folding machine and have traced it through the machine from feeder to delivery with the aid of an electroscope. The instrument showed that there was no static except when the sheet reached the endless canvas belt in the stacker. Subsequent experiments prove that the canvas very easily affects the paper electrically. We have not overcome the static as yet, but thought perhaps you could give us an idea as to what to do. Incidentally, we are not troubled with static on any of our machines except the folder.

Allow us to congratulate you on the real thoroughness of your investigation. Among the tried and proven palliatives and remedies for static in paper are the gas and electric sheet heaters, the electric neutralizers, the air-conditioners (humidifiers), and the paper-seasoning or -curing machines. By consulting the makers of these useful accessories you will find how others in your predicament have been helped in eliminating such troubles.

Itching Hands

One of our employees has been bothered with an itch on his hands, and we are wondering if a good remedy has been found.

Resorcinol salve, applied at night, is excellent. In addition the hands should be washed only with a good antiseptic soap. A very good one is Good Hair soap, made by Good Hair Soap Company, Cincinnati. The hands should be carefully dried afterward with a paper towel.

Spot Carbonizing

Can you inform us how spot carbonizing is done? Is this process patented?

The process is not patented. Concerns specializing in carbonizing have their own special short-cuts and time-savers and you will find it economical to consult one of these specialists on a large order. For an occasional small job you can use carbonizing ink especially suited to the paper and print in the regular way.

Inaccurate Paper-Cutting

If I place a lift of several hundred sheets of litho label paper under the clamp, the knife draws out on the bottom so that the bottom sheet is a thirty-second inch wider than the top sheet. The cutter is set accurately, so it must be the knife, although it is kept sharp. Can you give any advice?

The most likely cause is too long a bevel on the knife, which is due probably to the fact that it will soon be necessary to replace this knife with a new one. The bevel, ground flat or slightly concave, should not exceed in length twice the thickness of the knife plus one-quarter inch or twenty-four degrees. The lower part of the knife, which is beveled for cutting, is tempered tool steel; the upper part of the knife is softer metal in which holes for the screws which secure the knife to the bar may be drilled easily. Close examination will show the mark of division. If an attempt is made to continue grinding the knife to the limit of the tool steel the bevel must be made too long, and this results in the flat side or face of the knife becoming rounded about one-half inch back from the cutting edge, thereby taking the slight concave out of the knife and causing it to cut tapering, that is, with top of cut narrower than bottom.

It is important that the clamp hold the lift; that all sheets of the lift be well up against the back gage; that the cutter stick be level with the table and shimmed with strips of cardboard (if necessary), so that there is no movement toward the operator or the back gage.

Slur on Rule Panels

Enclosed is print of form run on cylinder job press. After printing the first two hundred sheets the packing began to creep. I concluded cylinder was not riding the bearers and called in the service man. He lowered the cylinder. A slur in the center of the sheet persisted in showing, although the service man helped me by checking up on rollers, ink, plates, adjustments. Finally the job was run as shown, but I was not exactly complimented on the presswork. Not hankering for another similar experience, and well aware that "there is nothing new under the sun" and if there is THE INLAND PRINTER would know it, I am asking you for the remedy, which will be highly appreciated.

The slurs are in spots, most of them in the center of the form, but several elsewhere. Nothing slurs but portions of the rule panels. The halftones and the type print sharply and cleanly. Evidently the slur is not caused by the press, and as spotty slurring is most often caused by insufficient impression in spots, provided the paper is flat, we are impelled to glance at the reverse of the sheet. Sure enough, wherever a slur shows on a rule panel on the face, impression is lacking in the spot opposite the slur on the reverse of the sheet. Whenever you approach a richly paneled form with several rule panels around each halftone and each type page, be sure your packing is hard and tightly

reeled and overlay with unusual care, because a slight inequality of impression on the rules will cause slur to show where the impression is weak. While you do not mention it, roller marks show on the print, which may be corrected by careful resetting of the rollers before running.

Gold-Leafing

We are sending herewith a silk piece with gold lettering. It was printed with bronzing preparation, on which the gold leaf was applied. As we often get such jobs, will you advise us which is the best medium? We feel that the bronzing preparation must have some adhesive power in order that the gold leaf may be made to stick to it permanently.

Whether you are using gold leaf or bright gold-bronze powder, the best size is the stiffest the stock used will stand, so that the gold will cling to the size. It is equally important that the size be not allowed to dry up on the press, and that not many impressions in size be printed before the gold is applied. The size should be run in full or strong color, the better to hold the gold in place.

Halftones Print Gray and Dirty in Spots

We are enclosing specimen pages of a job that we have had trouble with. Do you think the spots and specks are due to quality of ink or a lack of precision in makeready of the half-tone plates? Thanks for your help.

A better halftone ink would make an improvement, but the principal trouble is lack of thoroughness in makeready, very often due to lack of time on these school publications. For want of sufficient overlays, gray spots appear, and from lack of careful washup and inking these specks disfigure the print. From other evidences of skill it appears that the pressman, with ample time and a better toned halftone ink, could produce a handsome job.

Tympan Slips From Under Lower Bale

We are having trouble with the tympan slipping out from under the bottom bale on 12 by 18 platen press, and are wondering whether you can help us on this difficulty.

The bales naturally hold best close to the ends of the platen, with a tendency to spring out toward the center, and consequently do not hold so well in the center. For this reason experienced platen pressmen clip off the four corners of the tympan and the two sheets of S. and S. C. or newsprint commonly clamped down by the bales. This clipping of the corners helps the tympan to cling to the platen closely. If your lower bale is sprung a machinist can correct this. By way of makeshift until this is done you may use a folded double-size tympan with the fold drawn under and over the bale and the two sheets of S. and S. C. pasted down on the shoulder of the platen.

These Aids Are Yours Without Cost

Ink

69 G. Booklet, "Ink Secrets," by Philip Ruxton, Incorporated. Sixth edition of an invaluable treatise on the solution of ink problems. Every printer, pressroom foreman, and pressman should have this.

Mechanical Equipment

70 G. Circular on "Autovent Propeller Fans," by Autovent Fan and Blower Company. Describes ventilating fans and louvres.

71 G. Broadside, "O. K.—Start Press-work," by Babcock Printing Press Manufacturing Company. Automatic-press facts.

72 G. Booklets, "The Bahnsen Humidifier" and "So Essential Are the Benefits," by the Bahnsen Company. Facts on humidifying systems, including the experience of a large printing concern. Good material.

73 G. Booklet, "Barrett Handling Equipment," by Barrett-Cravens Company.

74 G. Booklet, "Cameo Overlay," by the Cameo Overlay Corporation. Facts and illustrations on Cameo-overlay system.

75 G. Book, "Manufactured Weather in the Printing and Lithographic Industries," by Carrier Engineering Corporation. A valuable seventy-two-page text on air-conditioning. With charts and illustrations.

76 G. Broadside, "The Choice of the Majority," by Challenge Machinery Company. Facts on Diamond power cutters.

77 G. Broadside, "Color Is the Vogue," by Claybourn Process Corporation. Information on firm's new automatic press.

78 G. Broadside, "Get This and Let the Ragman Pay for Your Washups," by Clean-A-Press Machine Company. Information on Clean-A-Press machines for flat-bed and offset printing presses.

79 G. Circular, "The Right Motor and Control Equipment for Your Job Presses," by Cline Electric Manufacturing Company. Shows the new Cline pedestal-type control.

80 G. Folder, "Cline-Westinghouse Electric Heating Equipment for Stereotype Metal," by Cline Electric Manufacturing Company. Electric metal-heating.

81 G. Circular, "The von der Horst Paper Roll Chute," by Cline Electric Manufacturing Company. Describes a chute entirely operated by gravity.

82 G. Catalog, "A Tired Worker Costs More Than a Good Chair," by Gane Brothers & Lane. Correct industrial chairs.

83 G. Broadside, "Straight-Matter Typesetting on the Monotype," by Lanston Monotype Machine Company. Advantages of monotype typesetting.

84 G. Broadside, "Now—a New and Improved Ludlow," by Ludlow Typograph Company. Information on new machine.

85 G. Circular, "Cost Cutter: Just What the Name Implies," by C. B. Nelson & Company. Facts on new Cost Cutter saw.

86 G. Broadside, "Don't Buy on Quality or Price," by Printing Machinery Company. Describes plate-registering devices.

87 G. Catalog on "Redington Counting Machines," by F. B. Redington Company. Facts on and views of standard Redington counting machines and also special models for Miller, Kelly, Chandler & Price, and Miehle printing presses.

Glance through the titles of current printed matter given below. These writings have been prepared for your assistance. They will cost you but five minutes of time and the stamp you use. Fill out the coupon, mail it to "The Inland Printer," and the postman will bring you the printed pieces that you have requested

88 G. Booklet, "The Gadden Dry Mat Moistening Machine and Smatco Stereotyping Machinery," by Shaw Machine and Tool Company. Stereotyping machinery.

89 G. Circular, "An Economic Necessity," by Wilson Type-Typ System. Details and illustrations of a device for holding pages securely without using string.

Paper and Cover Materials

90 G. Portfolio, "Eagle-A Direct-Mail Packer," by American Writing Paper Company. Noteworthy direct-mail pieces.

91 G. Portfolio, "Direct-Sales Bond," by Appleton Coated Paper Company. Interesting and suggestive examples.

92 G. Circular printed on cornstalk paper, by J. W. Butler Paper Company. A specimen of Butler's Corn Fiber bond.

93 G. Circular, "Pilot Enamel Book," by J. W. Butler Paper Company. Samples of Pilot enamel book and blanks.

94 G. Circular, "Bantam Manifold," by Chemical Paper Manufacturing Company. Manifold yielding sixteen copies at a time.

95 G. Sample book, "Cornstalk Paper," by Cornstalk Products Company. Contains about two dozen varieties of cornstalk paper. Impressive evidence of progress.

96 G. Broadside, "A Laid Paper With Character," by District of Columbia Paper Manufacturing Company. Printed specimen of National cover stock.

97 G. Broadside, "If Your Letters Were Merely Paper," by Eastern Manufacturing Company. Printed sample of Atlantic bond.

98 G. Folder on "Hampshire Whitehall Cover," by Hampshire Paper Company.

99 G. Folder, "Announcing the New Holliston Levant Pattern," by Holliston Mills. Specimens of bookcloth having the appearance of genuine leather; ingeniously die-cut to give actual binding effect.

100 G. Circular, "Holliston Announces New Standard Colors in Waverly Colors and Extra Colors Cloths," by Holliston Mills. Announcement of new colors.

101 G. Circular, "Paper Often Speaks Louder Than Words," by International Paper Company. Shows Adirondack bond.

102 G. Sample book, "The New Argonaut Cover," by Holyoke Card and Paper Company. Samples of Argonaut cover.

103 G. Booklet, "Dutch Charcoal Papers," by Japan Paper Company. Printed pages of various colors of this stock.

104 G. Booklet, "Gay Head, a Kamargo Cover," by Knowlton Brothers. Eight tones of Gay Head cover attractively printed.

105 G. Booklet, "Commercial Covers for Every Purpose," by David J. Molloy Company. Shows catalogs using Molloy artificial-leather covers.

106 G. Booklet, "Increased Sales Through the Use of Molloy-made Products," by David J. Molloy Company. Information on Molloy binders and covers.

107 G. Portfolio, "A Rainbow of Sales Ideas on Chieftain Bond," by Neenah Paper Company. Samples of Chieftain bond in a wide range of colors. By means of die-cutting the cover simulates the appearance of a group of trees through which is seen the rainbow formed by the curved edges of the various colored sheets.

108 G. Broadside, "Special Letterheads for the Sales Letter," by Oxford Miami Paper Company. Shows Triton bond.

109 G. Booklet, "Reading Papers," by Reading Paper Mills. Presents Kinkora cover stock and Louvain book paper.

110 G. Booklet, "Let's Cut the Price and Move the Goods," by S. D. Warren Company. A practical discussion of an important topic. Every printer troubled by price-cutting will find the facts here.

111 G. Folder, "Quaint Ideas About Printing," by the S. D. Warren Company. Some sound thoughts on advertising.

112 G. Portfolio, "A Collection of Printed Specimens," by S. D. Warren Company. A group of fine printed pieces.

113 G. Folder, "Riegel's Waxed Glassine," by Warren Manufacturing Company.

Photoengraving

114 G. Booklet, "How Photoengravings Are Made," by Pontiac Engraving and Electrotype Company. A clear, well-illustrated description of photoengraving.

115 G. Folder, "Announcing the Perfection of Royaltypes," by Royal Electrotype Company. Production of copper duplicates.

Type and Typography

116 G. Broadside, "Intertype Rugged Black," by Intertype Corporation. Presents specimen setups of a new intertype face.

Miscellaneous

117 G. Record book, "Fire-Prevention Record," by Graphic Arts Mutual Fire Insurance Company. A helpful listing of protective measures against fire, with space for notations. A spur for your superintendent.

118 G. Booklet, "Establishing Correct Practice," by Hammermill Paper Company. Report VII of the Hammermill Survey of Business Practice. Deals with the efficient conduct of any business that has grown beyond the one-man stage.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of Nos.

Name

Address

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

W. K. NICHISON, New York City.—Your bookmark is excellent; the design is good, and the use of yellow and black represents about the best choice of colors you could have made.

W. RAY GALLAHER, Titusville, Pennsylvania.—Your new business card is "modern" and effective and demonstrates, since the type is Goudy Bold, that really modern effects can be achieved with legible type faces when the motif is carried, as here, by the ornament.

F. E. HIGHWAY, Robinson, Illinois.—Your blotter for the *Argus* featured by a picture of a steamship made up of rules and ornaments is commendably ingenious and carries the name of the paper before recipients in a most effective way. It doubtless created considerable comment.

IMPRENTA LOZANO, Laredo, Texas.—If it were not for the underscoring of the text matter, which detracts from the type and commands too much attention to itself, the blotter "Neuva Imprenta Lozano" would be very effective indeed, although the rule of the panel is too strong and the corners do not join up closely, as they should.

S. VANCE CAGLEY, Los Angeles.—Except for the fact that the initial does not seem to fit and appears ill at ease, so to speak, the broadside "Lincoln's Gettysburg Address" is quite good. The effect due to the greater width being so definitely at the bottom is overbalanced, however, and more space should have been employed between the two lines of the heading.

JOSEPH G. WESSERLING, Detroit.—The panel in diamond shape in which the major display of your business card and blotter are contained is effective, but we regret, in view of that, that the type faces are only unattractive and in-

WESTINGHOUSE VALLEY PRINTING COMPANY, Wilmerding, Pennsylvania.—Except for the fact that there is altogether too much open space below the initial, your announcement folder is quite effective. In view of the extent of the ornamentation, however, we suggest that it could have been printed in an even weaker color than the brown, which of all colors perhaps is least objectionable in large masses. It is one hue that works well where there is either considerable or little color.



It is difficult to understand how this effectively arranged business card by Fred L. Drager, San Francisco, would be less striking if a clearer type face had been used for the major display

JAMES KENT EATON, Boston.—"Noo's the Day and Noo's the Hour" is an original and decidedly effective blotter which, on account of the colors and the manner of their use, we regret that we cannot satisfactorily reproduce. Except for the fact that we cannot see anything in any respect worthwhile in the type faces

ment to better advantage, but would have been far more legible.

WASHINGTONIAN PRINT, Hoquiam, Washington.—In view of the interesting use of color in odd-shaped panels that serve as a background for the white panels containing the type matter, we regret that the faces used are so inferior in appearance and also in effectiveness. The combination of Engravers Old English and light Copperplate Gothic is not only bad, but the character of the faces and especially the first is not at all in keeping with the "modern" and geometrical style of the ornamentation.

SMYTHE & SMYTHE, Oklahoma City, Oklahoma.—Your blotter "—and it is also said that a Pipe Smoker never held up a train" is very effective, the use of color being original and outstanding. In view of that and the striking character of the simple design for colors cut from linoleum by M. G. Rice, we regret that the text was not set a size larger and in a clearer type face. This is the especial weakness of the item. A stylish roman bold-face would have been better than the Engravers Bold that was used for the signature lines.

KIDWELL PUBLISHING COMPANY, Findlay, Ohio.—In so far as layout is concerned the letterhead for Lyon's Tire Shop is original and full of character. We would like to see the design set in more stylish type faces than the Copperplate Gothic and the modern machine face used, as we believe it would be a "knock-out." The yellow used as the second color is too weak and should have been strengthened somewhat in value, especially for the type and rules. Being rather too bright also, the color creates somewhat of an objectionable glare.



A decidedly unusual illustration distinguishes Mr. Drager's own letterhead, the original of which is in brown and black

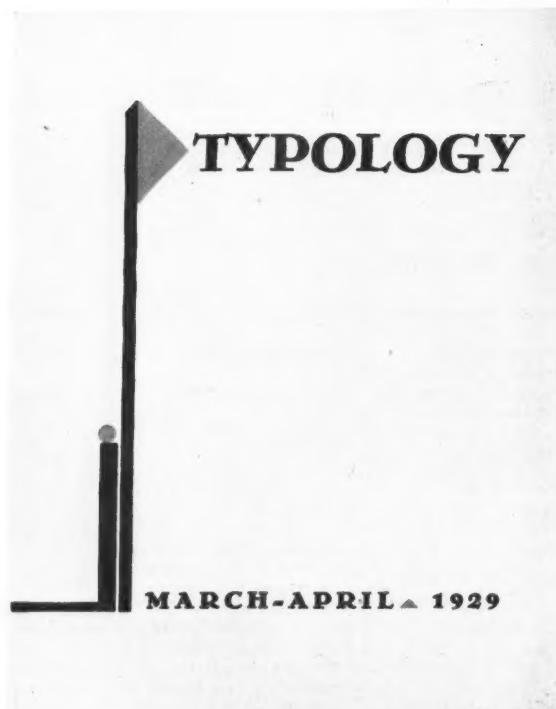
harmonious styles, for they offset the good points of the panel. The brackets are too close to the type in the panel in the lower right-hand corner of the blotter.

MARSTON L. PATTERSON, New York City.—All the items in the package you submit are excellent in every respect, the very best grade of small commercial printing, letterheads, cards, and the like. We regret that the colors used in some cases prohibit our having satisfactory reproductions made. The type faces you have are attractive, and you handle them effectively.

used, we consider the design on the one headed "To Tell the Truth and Shame the Devil" decidedly effective, too.

E. F. GLATTHAAR, Cincinnati.—While the handling of the ornamentation on the blotter "Planned Printing Takes the Cost Out of Printing" and the effect that it creates are at first impressive, the ugliness of the type and its lack of clarity offset to a large extent the unusualness of the layout. Franklin Gothic or one of the newer gothics having lower-case would not only have harmonized with the or-

THE MAPLE PRESS COMPANY, York, Pennsylvania.—We do not recall having seen a handsomer school catalog than the new bulletin for Gettysburg College produced by you. Set in an especially legible old-style, with display in Caslon and with sympathetic ornament, including the beautiful Tory initials, the text is representative of the finest typographical taste. The other specimens, mostly direct advertising, and including catalog of Martin-Parry bodies—on which, however, type on some pages seems crowded—are excellent. Presswork is fine.



Edward D. Berry, of Poole Brothers, arranged this interesting cover for the house-organ of the Chicago Association of Trade Typographers

ARSENAL TECHNICAL SCHOOLS, Indianapolis.—The cakebox design for the Tech Bake Shop is really very effective even though printed in just one color, dark green, which, by the way, was an excellent choice. It gives the effect of color without being cheap-looking, as would many other hues so extensively employed. Instead of rules being used for the inner panel, with thick ones on two sides to give the panel the effect of thickness, which is scarcely in keeping in this case, we suggest that a suitable and mildly decorative border would have been better. It would give the design more character and would also look better.

THE BEABOUT PRINTING COMPANY, Cincinnati.—While the color effect is rather too warm on the inside pages, the book "Building by Schedule for Chain Stores" is commendable nevertheless. In view of brown being used for printing the type and cuts, and the toned paper employed, a light green or blue would have been much better than the orange for the second color. The cuts and type matter are exceptionally well laid out, and the handling of the initials is commendably original for a work of the kind. The cover design is just commonplace, however, which is the more regrettable in view of the quality and character of the paper.

J. W. JACKSON, London, England.—The Bomak store cards set wholly in one of the new light-face gothics which are now available with lower-case are characterful and impressive, and, since the sizes are large, quite legible enough. We notice that your letterhead, on which instead of your name the line "Printing, Normal or Quaint" is given major display, is set wholly in lower-case, and, frankly, we do not like it for that reason. The idea of starting with lower-case characters words that would ordinarily be begun with capitals is an eccentricity with no worthwhile merit to compensate for the manifest disadvantages. Furthermore, it is old stuff.

ROBERT V. KREPS, Waynesboro, Pennsylvania.—Your letterhead is a dandy, and al-

though the lettering is subject to improvement the folders and four-page letterheads are good, too. Their especial merit is in their layout. The two blotters on mottled stock are excellent and very effective, as is also the one entitled "Like

"Lightning," which, however, would be improved if the heavy rules above and below the text group were omitted and the heading made somewhat larger. While the one headed "The Ability to Serve" is nicely laid out, the border and ornament used have become chestnuts, so to speak, and it therefore appears ordinary and commonplace. The lines of the signature, also, are spaced too closely.

FEDERAL PRINTING COMPANY, San Diego, California.—You overdo the use of decoration; both your business card and the announcement are hurt by too much of it, the former in addition by crowding. You seem to be afraid to have any open spaces, whereas it is the contrast with white space that makes type stand out. Since you saw fit to fill in the margin at the left on the announcement with ornaments, which could have been omitted to great advantage, it seems strange that you did not feel that the upper right-hand corner should also be filled in, as the conditions are similar. We regret exceedingly your manifest preference for bizarre and illegible type faces. The reader, you may be sure, doesn't like them.

FRANK WIGGINS TRADE SCHOOL, Los Angeles.—Your booklets are excellent, reflecting the best typographical taste in every respect. Most attractive of them all, however, is the one for the ceremonial of the unveiling of the Gutenberg bust given the school by Roy T. Porte, the reproduction of which as a frontispiece, from a halftone in brown printed over a yellow suggesting bronze, is the outstanding feature. "Help" is another attractive booklet, the hand-lettered cover of which is decidedly striking, as is also the one entitled "Potential Printing Craftsmen." Your printshop enjoys the well-merited reputation for turning out as good as or better work than any other school plant. Presswork is as good as the typography.

THE BARTA PRESS, Boston.—In the production of the menu and program for the dinner



Title page of letter-size folder mailed by the Advertising Typographers of America. Produced in the plant of J. M. Bundschu, Chicago

THE STIRLING PRESS

The Things We Do

Title of six-page folder by the Stirling Press, New York City



THE SPECIALIZED ART OF GOOD TYPOGRAPHY

BACK in the days of the Renaissance the comparatively simple requirements of life made it possible for creative geniuses like Michelangelo and Leonardo da Vinci to become highly skillful in a number of the fine arts. ©But these geniuses were born in the nineteenth century, they would, perchance, have concentrated their efforts, as did Beethoven, Whistler and Rodin, upon the mastery of a single subject. ©Today, the demands of craftsmanship have become so intricate and varied that only the lifelong specialist can hope to succeed. ©And as Walter Pater so aptly said: "Each art, therefore, having its own peculiar and incommunicable charm, has its own special mode of reaching the imagination, its own

special responsibilities to its own material." ©This is fully as true in typography as it is in any of the other fine arts which have made Beauty the potent and profitable ally of Business. ©Indeed, the most astute advertisers in this swift-moving era of progress and competition now recognize that impeccable composition, keyed in perfect harmony with the spirit of copy and illustrations, is a vital factor in the success of the finished advertisement, and an all-around good investment. ©Clearly, then, from the standpoint of Economy as well as of Beauty, you will want to make certain that your work is intrusted only to expert typographers, the skilled and conscientious artists who are the acknowledged leaders in their highly specialized field of creative craftsmanship.

ADVERTISING TYPOGRAPHERS OF AMERICA

An organization national in scope of the foremost typographers devoted to the elevation of the typographic guild and bound by a code of business practice that is honorable and inflexible

LONDON The Royal Club, Piccadilly
EDINBURGH The Scotch Press
GLASGOW The Scottish Society
CARDIFF Bristol & Cardiff
LIVERPOOL Liverpool
BIRMINGHAM Birmingham
MANCHESTER Manchester

CHICAGO The Royal Club, Inc.
DETROIT Detroit Press
INDIANAPOLIS Indiana Society
CINCINNATI Cincinnati Society
ATLANTA Atlanta Society
NEW YORK New York Society
PHILADELPHIA Philadelphia Society

HAROLD J. HOBSON, Inc.
C. WALTER PHILLIPS, Inc.
H. M. DUNLOP, Inc.
E. M. DUNLOP, Inc.
J. M. GARDNER, Inc.
GEORGE L. LEWIS, Inc.
ADVERTISING COUNCIL, INC.

NEW YORK Advertising Typographers, Inc.
NEW YORK The Monroe Co., Inc.
NEW YORK American Typographers, Inc.
NEW YORK E. M. Dunlop, Inc.
NEW YORK The Monroe Co., Inc.
NEW YORK Advertising Agency, New York
NEW YORK Advertising Council, Inc.

Advertising Typographers, Inc.
NEW YORK The Monroe Co., Inc.
NEW YORK American Typographers, Inc.
NEW YORK E. M. Dunlop, Inc.
NEW YORK The Monroe Co., Inc.
NEW YORK Advertising Agency, New York
NEW YORK Advertising Council, Inc.
NEW YORK Advertising Council, Inc.

MANHATTAN CO., INC.
NEW YORK
PROGRESSIVE ADVERTISING CO., INC.
NEW YORK
SOUTHERN TYPOGRAFERS, INC.
NEW YORK
THE MONROE CO., INC.
NEW YORK
THE MONROE CO., INC.
NEW YORK
WORLD PRESS, INC.
NEW YORK
WORLD PRESS, INC.

WORLD PRESS, INC.

S. WALTER PHILLIPS, INC.

PROGRESSIVE ADVERTISING CO., INC.

KIRK H. SWEET, INC.

WORLD TYPOGRAFERS, INC.

WORLD PRESS, INC.

NATIONAL HEADQUARTERS: 461 EIGHTH AVENUE, NEW YORK, N.Y.

Center spread of folder the title page of which is shown at the left. The original is in a light-blue tint and black on white antique paper

in honor of the winners of the Harvard Advertising Awards you have covered yourselves with glory, so to speak. The cover design and title page are original and full of character, and the colors throughout are delightful. It is modern enough to suit anyone, and as good in every way as one could possibly expect. While the layout idea for the menu folder for the Richardson & Boynton Company is excellent and very impressive, the freak type used for the display leaves a sour taste, and furthermore has nothing whatever in common with the script face with which it is used. In fact it would be difficult to imagine two faces less suitable for satisfactory use together.

ELMER C. LEWIS, Belle Vernon, Pennsylvania.—The Bowers letterhead is interesting. The contour and distribution of white space would both be improved if the two parts of the second line were pulled in and lined up with the third instead of the first line. Considering the size of the type, two or three rules under the name line would have been better than four, as their effect as printed is rather strong and they dominate the type, which ornament should never do. When it comes to the point of letter-spacing one side of a line to make it the width of the opposite side, where there are more letters, as on the heading of The Lewis Print Shop, then some other layout should be tried. The lack of balance between the two parts of the line broken by the initial "L" used as an ornament is most unpleasing.

L. C. OWENS, Dallas, Texas.—The specimens you submit, "some modernistic and some not so modern," as you state, are high grade whichever the style followed may be. For one who "does not care for the new craze" you do a very good job and as a rule employ the good features of the style, as is evidenced by the announcement of the Craftsmen's meeting at which George Ortleb was the speaker. It is remarkably effective. The menu for the banquet of the Pittsburgh Plate Glass Company is

not so good, although the inside pages are good enough, because the matter on the cover is hard to read despite the large size of type used. We like especially the special designs with mot-

toes used on the three cover pages of the *Texas Utility News*, the front covers of which are usually also very good indeed. You indicate considerable originality along with taste and display sense in the variety of interesting treatments given the mottoes.

ALEX WILDEY, LIMITED, Christchurch, New Zealand.—There is too much of the warm color in the blotters "Southern Cross Flight" and "Are Your Sales Ascending?" Another fault is that the illustrations take up so much space that the type matter is crowded, the effect being especially noticeable since there is so much open and yet unusable space in the cuts. The outline types you use are very old, and are not only less attractive than the better present-day styles but, being so old, make one, a printer at least, look upon the work as old-fashioned. Pardon the statement, made with the best of intentions, but the work suggests that it might have been done in the nineties. The illustration on your blotter "In Quest of the Golden Fleece" is excellent and the colors are very good. In fact, if the text matter were not so crowded, and some other face than Parsons were used for the signature, it would be as high class as it is now impressive, which it is, despite the type weakness.

THE CHARLOTTE HALL PRESS, Charlotte Hall, Maryland.—There are two very serious faults with the two specimens you submit, your own announcement and the card "Spring Has Come": the type face used for the display, an eccentric, ugly, and illegible style, and spacing between words, which is ridiculously too wide. There is a pica or more between the words in every line, whereas the best practice is to space closer than in former years; you make four-em spaces standard, whereas three-em were considered right when the editor learned the trade. It seems that you may have spaced so widely intentionally, in which case the fault is made worse, for it indicates spending extra time to make the text hard to read as well as unpleasing.

**Sensational work
by a woman, an extraordinary
picture that's what *The
Daily Chronicle* says of**

THE LAST POST

WRITTEN AND DIRECTED BY
DINAH SHUREY
England's Only Woman Producer

featuring JOHN LONGDEN in a
remarkable dual role
CYNTHIA HAYNES and FRANK VOSPER

WORLD PREMIERE at the
ASTORIA
commencing Monday, February 11th

PERSONAL APPEARANCE
OF JOHN LONGDEN
AND CYNTHIA HAYNES
ON MONDAY AT 8 O'C

Dodger composed in one of the interesting new gothic types by J. W. Jackson, London



Cover and initial page of text from handsome booklet produced by the widely known firm of quality printers, the Hollenbeck Press, Indianapolis, from copy prepared by the Geyer Company, Dayton, Ohio. Printing is in black and vermillion on white laid paper of excellent quality.

By employing a reasonable amount of spacing between words you could have used a larger size of type, which would be desirable, because the size is small on the one headed "Spring Has Come." The foundation of good typography is attractive and legible type faces, and readability is the prime quality of all printing.

P. L. PICKENS, Memphis, Tennessee.—While they are especially effective as to layout and the display is strong, several of the blotters you submit are weakened materially by the use of one of the ugliest and least legible styles of type that has ever been cast. There is no discounting the fact that it is distinctive and original and will give to a form considerable attention value, but it is decidedly not the right kind of attention. Also, where it is used the reader cannot help but be type-conscious, it is so obstreperous and bizarre, and the last thing on earth any advertiser really wants the typography of his advertising to do is to create so much interest in itself that what he has to say goes unread. Furthermore, it is ridiculous for anyone to attempt to label ugliness a virtue. The handling of the card "Three Good Barbers" is excellent, and in Bodoni it has both color and punch. Imagine this card in the other face referred to but not named. Try one of the blotters in the Bodoni and see if anything of display effectiveness is lost while you have made it more agreeable to the sight and easier to read, giving it the greater attention value.

ENRIGHT-FREEL TYPOGRAPHIC SERVICE, Kansas City, Missouri.—Although the specimens you submit are as a rule skilfully arranged and effectively displayed, they are usually crowded and you show a decided liking for over-bold bizarre effects, as witness the fact that either Cooper Black or Broadway is used in all of them. While ingenious, the handling of the

line "Type" in your corner-card "New Type Faces" makes somewhat of a puzzle of it. The word as one line starts in the upper right-hand corner of the design and works down and to the left in a diagonal line. In effect it is backward. The same layout could have been handled with the word starting in upper left-hand

corner and thence extending to the lower right-hand corner, although of course then the word "new" would in effect follow "type." But that would be less objectionable than as it is handled, and the word "new," being horizontal, with "type" on the bias, would suggest that it should be read first. In the case of the blotter "New" and your proof envelope, it would have been better to eliminate some of the ornamentation to provide for more space between lines where there is a crying need for more.

EVERITT RICH, Emporia, Kansas.—All the specimens you submit have merit. The typography is as a rule excellent and good faces are used, and with good paper stocks the appearance of the specimens rates high. The title page "An Announcement to Friends of Education" is particularly good, an excellent adaptation of the Colonial style appropriately used. Except for one point the cover of your own greeting "Christmas" from the Sketch Book of Washington Irving is a beauty. The exception is the use of ornaments at the ends of the main line; these should be omitted. They serve no design purpose, and, being purposeless, cannot be artistic; in fact, they clutter the page, so to speak. We note that your reds are not right. In the case of this booklet the hue is too deep and inclines too much toward purple, whereas the orange of the title page first referred to is too weak in value. Vermilion, a brilliant red inclining toward orange rather than purple, is the best all-around hue for printing type matter in connection with black. The title of the folder "On Buying a Hat" is original, effective, and attractive, and the titles of the other envelope folders are good if not quite so outstanding. Presswork is very good.

E. M. STEVES & SONS, Topeka, Kansas.—While considerable ingenuity is evident in the



Initial page from catalog of a photographic exhibition submitted by the Ayer Galleries, Philadelphia. The original is printed in light green and black on white paper.

3 Unequaled Services each one rings the bell



Printing

Quality Printing in keeping with your instructions and your specifications. You furnish the copy, design and illustrating plates, or, if you so desire, we will cooperate with you in producing the design and illustrations, and in selection of paper, color of inks, etc. Thorough understanding of printing as applied to advertising placed back of the production of every order.



Advertising

As Direct-Advertising Specialists we write the copy, design, illustrate, print—and mail if you so desire—the kind of sales-producing advertising that your knowledge of your business leads you to believe will prove efficient. Experienced advertisement writers and designers who render you the same high-grade service they would be expected to give if on your own payroll.



Marketing

An Exceptional Service—unequalled for efficiency. Makes in association with you a careful study of marketing conditions as they relate directly to your product or business; evolves a plan based on analysis and program based on plan. Why? When? How? What? Where? authoritatively answered. Complete service, with plan, program, copy, design, printing and mailing lists.



You Need One of These Services

Talk it over with a member of Speaker-Hines printing staff. You are not obligated in requesting this man to call. He will frankly tell you what we can do for you and you can then judge which service you need. Cooperation at speaker's expense. You pay only for work done. A card is enclosed for your appointment, or telephone, or write today.

RANDOLPH 5-5-2-0
Speaker-Hines Printing Co.
154-164 Larned Street East
DETROIT, MICH.

3 EFFICIENT SERVICES WHICH ONE WILL FIT YOUR NEED?

1st Printing

Quality Printing in keeping with your instructions and your specifications. You furnish the copy, design, illustrate, print—and mail if you so desire—the kind of sales-producing advertising that your knowledge of your business leads you to believe will prove efficient. Experienced advertisement writers and designers who render you the same high-grade service they would be expected to give if on your own payroll.

2nd Advertising

As Direct-Advertising Specialists we write the copy, design, illustrate, print—and mail if you so desire—the kind of sales-producing advertising that your knowledge of your business leads you to believe will prove efficient. Experienced advertisement writers and designers who render you the same high-grade service they would be expected to give if on your own payroll.

Whichever service you may elect to use—depending on your need—you may be sure that the same thorough cooperation goes with one or all. Consultation free. You are not obligated in any way by requesting an experienced member of our staff to call on you. Make an appointment today—by telephone, letter, or telegram. You will find the interview profitable to you.

RANDOLPH 5-520
SPEAKER-HINES PRINTING CO.
154-164 LARNED STREET EAST
DETROIT, MICHIGAN

Two effective layouts of about the same copy from the excellent house-organ of the Speaker-Hines Printing Company, Detroit. If the display were only in a more attractive type face and less crowded, the layout would be better, of course

layout of the several blotters you submit, they are far and away overdone in the matter of ornamentation, which in most cases reduces to a whisper the effect of the decidedly bold and otherwise pronounced abortive modernistic faces. They just don't register. The only excuse for issuing advertising is the hope that folks will read and be impressed by it. All this of yours is of the kind people look at and are startled by, but as a rule do not read. Even those who read it, granting, of course, that some will, are so impressed and filled with thoughts about the appearance, of which they are always conscious, that it is doubtful if any actuating impression is made upon them. You are a printer and can conceivably be interested in typography as an end in itself, and your work as something to toy with, but do not credit the merchant, the banker, the schoolmaster, or the housewife with a similar interest. Type was made to read, invented to convey information, and, despite the present vogue for queer typography, which had a similar run probably before you were born, it will return to sanity. Don't be caught lagging behind on the return trip.

JOURNAL-CHRONICLE COMPANY, Owatonna, Minnesota.—Despite the fact that the text of the program for the Minnesota Editorial Association is set in modern and the headings in old-style, thanks to good composition, "whiting-out," and margins the general appearance is excellent. The title page is a beauty, and the colors, black and brown on India-tint antique paper, are excellent. The very best part of all is the cover printed in black and gold on orange hand-made quality paper and embossed. The drawn design is very effective. One-point leads

added between the two lines just above the ornament and between those at the bottom of the page would result in an improvement in the title page. The other program booklet, with a

cut of Franklin used on the cover, is likewise high grade, and the cover, while not as effective as the other, is nevertheless good. It has points of originality, too, which are commendable. There is just a little too much margin at the top of the text pages and too little at the bottom, where the margins should always be the widest. The matter on the right-hand page is somewhat crowded. It would have been better to have opened it up a little than to have spaced it so closely in order that the head might line up with the one on the preceding page.

W. S. BAUNACH, Newark, New Jersey.—Except for the fact that the lettering is amateurish, the cover of the booklet "Erie Society of Newark" is effective. The design itself, including the ornamentation, is good and striking yet simple, and the colors, black and gold on green, of course are excellent. Since you sign yourself "Pressman," but do not state that you want criticism of the presswork, that part seems first class, although not exceptional. The two lines at the top of the inside front cover should not have been printed in gold, which as a general rule should be used only for rules and ornamentation, and it is not often a good color for that, as at certain angles it cannot be seen. The typography is just ordinary, both as respects the type faces used and the manner of their employment, including spacing. The page "Irish Americans" should have been set in roman. Italic is relatively much less legible, and should be reserved for a line here and there where contrast and emphasis are desirable. Large masses of matter should never be set in italics. The page is crowded, which aggravates the situation, and the dashes made up from

You are invited to attend

A exhibition

of Contemporary American Photography,
at the Ayer Galleries, Washington Square,
Philadelphia, Pa. This exhibition includes the
works of Mr. Anton Bruchi, Mr. Wm. Shewell
Ellis, Mr. Francis Frist, Mr. Granet Frist,
Mr. Arthur Garisch, Mr. Charles Ogle, Mr.
Charles Sheeler, Mr. Edward Steichen,
Mr. Ralph Steiner. Note: This exhibition will
be open to the public from March 2nd to March
31st, on week-days, from 10 a. m. to 4 p. m.
Admission is free.

Announcement from the Ayer Galleries,
Philadelphia



Two interesting house-organ covers, the one at the left from the University of Chicago Press and the other from the Machine Composition Company, of Boston

hyphens and colons are not good-looking and take up more space than was available. We regret that the border on this page was not justified better, as the corners are not square, the top extending beyond the sides.

Wayne County News, Wayne, West Virginia.—Your blotters are effective, although several of them could be made better. The best one is headed "Blot," and the one in which the words "has more circulation," etc., are set in caps and in a panel runs it a close race. If the words "printing" used as the head in another were set in type like the word "Blot" in the one already mentioned, and there were more space between the lines in the lower left-hand and upper right-hand corners, it would rank with the two mentioned as best. It was a mistake to set all the text of the one headed "Country Town America" in italics, in the first place because the italic is not as legible as roman and not as attractive when so extensively used. It should be reserved for a line here and there, where the contrast it affords to roman creates strong emphasis. This matter in addition creates the effect of being crowded, and should have been leaded one point. In fact, had all the text been set in one size, with ample spacing between lines and more margin around the group, it would have been much better. If you felt, on another, that the words "is the medium of contact," etc., should have been underscored, which we do not, then a single rule only should have been used. The parallel rules draw attention from the lines and distract the reader to a certain extent at the least.

ATLAS PRESS, Cincinnati.—We haven't heard anyone, not even the greatest admirers of the face, claim that Broadway type suggests "quality," so when the letters of the word in that style are set in a staggered line, as on one of your folders, it seems even less appropriate. Really, do you care for the effect of this page? Again, when the copy was written for the inside spread of this same folder was it with the intention of having it read by those to whom copies were sent? If so, the big solid circle printed in bright blue should have been omitted, as well as the smaller circles used as periods in the group of text, as these detract from the type and distract the reader. With the matter set on the diagonal, the trade-mark, and the bands across the top, in connection with an

interesting distribution of white space, the effect is modern enough without the disturbing elements referred to. "Sitting in with a white chip" is an excellent blotter; it is not conventional, commands attention, and looks readable. The layout is also excellent on the one headed "So you won't forget," and if a better-looking and clearer type face were used it would, instead of looking queer, be very effective. The smaller items, notably the Atlas card for Mr. Harris, are very good indeed, and yet the second color on the cover for *The Ink Spot* is too weak and looks washed-out, as the saying goes.

JOSEPH C. JAECLE, San Antonio, Texas.—Except for the fact that the lines are too closely spaced in almost every group, the blotter "You'll Never Know" is effective. The layout is interesting and the distribution of white space effective, with the exception of the lower panel, in which the bottom margin is too small. The vertical rules should have run off the stock to carry out the idea the manner of their uses suggests, and the ornaments at the end of the main display and in the second line of the next unit detract from rather than add to the appearance of the item. The title and the first inside page of your six-page folder "An Advertiser," etc., are very good indeed, although the use of periods to fill out short lines in the former is not necessary or desirable, and the second page is too low. The third page is unsatisfactory because of the use of a very ugly type face, the fact that the text matter is set almost altogether in capitals, and the effect of crowding evident throughout. Spacing between

The New England Compositor

Wishing you a Happy New Year and presenting for your approval the latest modern type designs imported from Europe by the Continental Typefounders Association, Inc., of New York, whom we represent as exclusive distributors in New England

January
1929

MILT MILLER
Advertising Typographer



535 SACRAMENTO STREET — TELEPHONE KEARNY 3838
THE GRAPHIC STUDIOS • SAN FRANCISCO

Business card by Fred L. Drager, San Francisco, originally printed in gray, black, and terra cotta

THE SILVER CAT
AND
OTHER POEMS
BY
HUMBERT
WOLFE



HERE ARE SAMPLES OF OUR WARES

—the tangible ink-and-paper essence of much thought, a certain amount of grief, and very considerable pleasure... Much that has gone into their making does not appear in the result. The plans of a house are forgotten in contemplating the finished structure—and yet the plans came even before the foundation... We think that these are good advertisements. We think so because we know that they sell goods. For each of them is based upon the basic Federal principle of

THE INTERRUPTING IDEA

—A thought so expressed in advertising that it interrupts the reader, focuses his attention, registers in his memory, and impels him to buy.

FEDERAL ADVERTISING AGENCY, INC., 6 EAST 39TH STREET, NEW YORK

Handsome title page by William Edwin Rudge, Mount Vernon, New York, one of a number in a recent portfolio issued by the Mergenthaler Linotype Company

words on this page is altogether too wide as a rule; in fact, that is one of the weak points of your work on the whole. The other two pages are just ordinary. Wherever, as on the last page, a swash initial is used or any which begins with a flourish, the body of the letter should be in line with the type along the left-hand side, and the flourish be in the margin. In the case of the initial on the page in question, it should be started to the left of the other type about one nonpareil.

stance, it is wise to avoid them unless there is ample time to justify them properly and the willingness to do it. Although the initial is too small for the type of the text and leaves too much open space at the bottom, and spacing between words as a rule is too wide, the card is quite satisfactory for the purpose. The green should have been a little lighter and brighter, and we suggest that a wider heading and especially one wider at the top than at the bottom would give a better feeling of balance. The in-

Characterful broadside accompanying portfolio of magazine advertisements recently sent out by the Federal Advertising Agency, located in New York City

of the signature group are spaced too closely. The blue is too weak for the line of italic. Colors that are noticeably weak in value or tone should not be used for printing lines of type, and whenever type is printed in a second color weaker than black, as all colors are, it should be correspondingly bolder to compensate for the weakness of the color. A readjustment of the spacing so that the main display would be higher would improve the other side greatly. The space taken out from above this group

Carl J. H. Anderson · Publisher · 514 Ludlow Street · Philadelphia · Pennsylvania

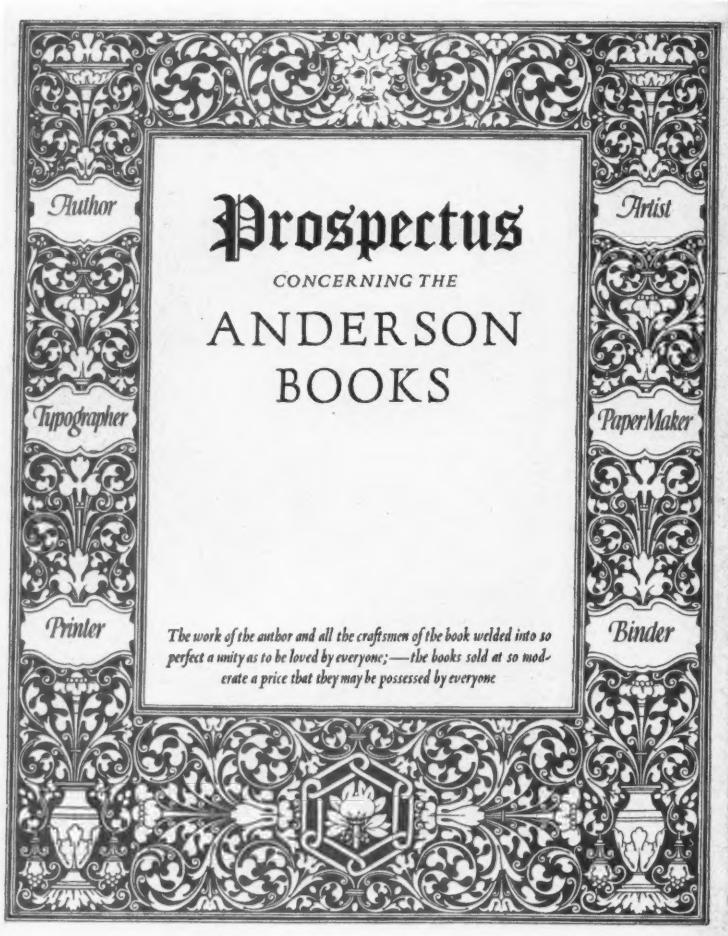


Letterhead of well-known typographer, Carl J. H. Anderson, Philadelphia. The original is in black and a rich medium brown on India-tint antique paper

H. G. DWINNELL, Hamilton, Ohio.—Crossed-rule borders as employed on the card "Notice to Solicitors" are very good when they are properly lined up at the points of crossing. Since, however, they have no advantage over the regulation complete border except that of being different, which amounts to little in this in-

sert, evidently for a telephone directory, is not as bad as poor presswork makes it appear to be. Though the hairline rules as printed are worse than none at all, and the bands of ornament above and below the text group are too strong or too close to the type, the page is quite well designed. Display is forceful, although the lines

should be introduced just above the phone line. With this change the balance would be materially improved. Hand-tooled and shaded type faces should not be used in small sizes, as they are difficult to print without filling up, and when so small their character is not apparent and they seem only poorly printed characters.



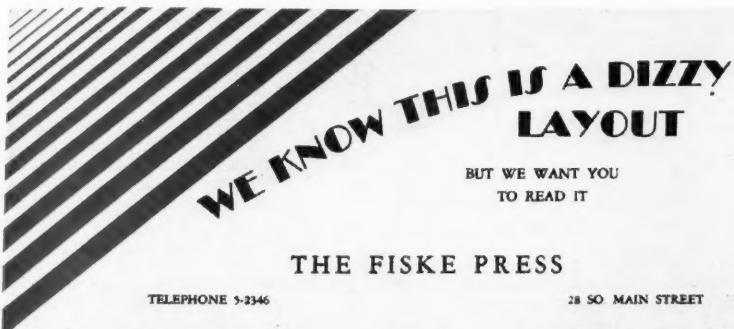
Cover design of prospectus by Carl J. H. Anderson, Philadelphia, the original of which is printed in black and a rich brown on India-tint eggshell stock

FRED L. DRAGER, San Francisco.—Your work has the quality best described perhaps as sparkling, and yet in the main essentials it is designed along traditional, dignified lines. The quality is a result in part of the types used, but more especially of the exceptionally fine use made of color, rules, and ornaments. So far as we recall you are the first to employ an illustration of a type character in connection with a letter as an initial, as you have so effectively done on your letterhead, herewith reproduced. It is very effective. You have the knack of using certain of the recent objectionable type faces, notably one of the several extra-fat modifications of the exceptionally black and contrasty faces, in such a way that their objectionable qualities are minimized, the package label for Milt Miller being an instance. Utilizing the objectionable face for but a few of the larger lines, with the smaller type of a more legible style and especially in connection with a simple layout, the effect is striking and appropriate in connection with the extra-wide "bled" border printed in red. Miller's billhead is interesting and effective in arrangement, but the face in question is not so suitable here, in fact too strong. His letterhead set in Nicolas Cochin and printed in black and red on yellow stock is a "knockout" and yet as simple as can be, proving that effectiveness can be achieved without strong contrasts in types and ugly faces. Char-

acter in the type itself, its close relationship in feeling to the ornament—a good one, by the way—does the work. Specimens not mentioned are of like merit; in fact, the only really inferior piece of work is the post card announcing the special edition of *Western Advertising*, on which three types are used, and between two of which there is nothing whatever in common. It would be difficult indeed to select two types

less suited for use together than the dainty script and the eccentric letter used in caps. Their combination is an affront to good taste and craft ideals, as you doubtless appreciate.

THE DE VINNE-HALLENBECK COMPANY, New York City.—All the specimens you submit have character, and they're impressive, too. While not the most effective or attractive, the most interesting item is the folder "Looking Backward," which is subtitled on the third page with "Yet Going Forward." The interesting feature is the fact that the folder is set in the old De Vinne face which the second page states "is the outcome of correspondence (1888-90) between Theodore Low De Vinne and J. A. St. John of the Central Type Foundry, St. Louis, Missouri, concerning the need of plainer types of display to replace the profusely ornamented types in fashion, of which the printers of that time had a surfeit." Among other points on this second page that interest the editor, who learned the lay of the case with big De Vinne letters in the different boxes, is the statement that "the name given to the face by Mr. St. John is purely complimentary, for no member of the De Vinne press has any claim as inventor or designer." The illustration on the first page "As they wore 'em in ante-Gillette days" is a dandy. In contrast with this folder, which is very dull-looking indeed in black and blue on dark-gray stock, is the folder "Typography Moderne" in purple, orange, and black on bright-yellow paper. This we consider rather overdone in the use of pronounced ornament, and rather suggestive in the main of the conditions that De Vinne sought to eliminate in 1888-90. So, if there is any connection between the two folders combining, as they might be intended to, to contrast the styles then and now, and the bright-colored folder can be said to reflect the spirit of the times typographically, which it cannot, then, while the change is decidedly manifest, it can hardly be said to be better. It is obvious that one is too dull and the other too gay. The colors are welcome and the handling of the text matter in a diamond-shaped panel on the inside spread is excellent, but the force and effect of the latter are dulled by the squares and circles in the open spaces. They draw attention from the type matter and make the effect gaudy, whereas without them the effect would be very forceful. Just lay pieces of the yellow paper over these four combination ornaments and see if you do not agree the spread would be better without them and still modernistic enough. If the lines of type on the title page were lowered, the second one shortened, with the periods that are between the letters eliminated, and the band of ornament below the group removed, the page would be exceptionally effective. The folder "Four Score and Thirteen" is attractive. Colors and pinstripes on all specimens are excellent.



28 SO. MAIN STREET

Taking the pill, acknowledging it's bitter, and yet suggesting he likes it, the fellow responsible for this blotter uses a word in the heading that exactly describes a lot of present-day typography. It is shown because of the effective use made of rules

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Commas and Quotes

Several days ago I came across several sentences which I had to punctuate. The editor of the magazine in which the sentences occurred changed them, however. Will you please punctuate the following: When would he say again that is enough. How many times had she heard her exclaim leave that alone.—*North Carolina*.

The first sentence might be: When would he say again, "That is enough"? or, When would he say, "Again, that is enough"? The second sentence: How many times had she heard her exclaim, "Leave that alone!" In the first example, the query mark is outside the quotes because it belongs to the whole sentence of which the quoted words are a part. In the second, there is a possible jam between the screamer which would follow the quoted exclamation and the query for the whole sentence. If the sentence is to be positively marked as a question rather than an ejaculation, I would write: How many times had she heard her exclaim, "Leave that alone"?—omitting the exclamation mark after "alone." But some folks would write: How many times had she heard her exclaim, "Leave that alone!"?—unnecessarily overloading the line.

Does "Ad" Need a Period?

I have been wondering for some time why THE INLAND PRINTER does not drop the period after "ad." The abbreviated form of the word seems to be a perfectly legitimate trade term, firmly established by long and popular usage. Furthermore, there are plenty of precedents from other branches of trade as well as other industries, as, for instance, "photo," "mat," "electro," "auto," and numerous others which are popular and understandable as abbreviations. This is offered as nothing more than a friendly suggestion.—*Indiana*.

And, to my way of thinking, a mighty good one. If the editor will stand for such intimate revelation of family affairs, I will say that I have frequently written "ad" in my copy, without the period, and have frequently had the period written in, presumably by the editorial blue pencil. All the words given by the writer of the letter are formed by lopping off either a preceding or a following syllable, and all have come into common use as independent words. It always seems to me painfully affected when I come across "'bus," for example. To me, the freedom

with which we make new words out of old ones is one of the best things about the language. It is a sign of life. I think "ad" is used enough to make it a good word, in ordinary speech or print. If I didn't dare use it without the period, I would switch all the way over and use the full form, "advertisement."

[*"Ad"* and the similar abbreviations cited are found in the list of words to be used without periods in our revised style-sheet, now being prepared.—EDITOR.]

Any—Is, or Are?

Should an advertisement read "If any of our customers is without lights, call—," or "If any are"?—*Georgia*.

"Any" may, by itself, be either singular or plural. There is disagreement about its use with singular or plural verb in many sentences, and the difference is due simply to the fact that to one person it means one thing, and to someone else another. "If any customer is" and "If any customers are" offer no field for discussion. But the phrase "of our customers," after "any," makes the situation different. In the sentence as given, I would not say either the singular or the plural verb is right or wrong, because it is impossible to know whether the writer meant one or many customers. In either form, the meaning is 100 per cent clear. Why worry about it so long as the verb refers to the number intended?

"An" Before "H"

Several times recently I have seen "an" instead of "a" used before a consonant, as in a news story a short time ago, which stated that Commander Byrd's expedition to the south polar region was for scientific purposes, and that an airplane flight over the South Pole would be only "an hoped-for incident" in connection with the expedition. Was that correct? If so, please explain the rule for using "an" before a word beginning with "h."—*Michigan*.

Use "an" before "h" when the "h" is silent, as "an hour," "an herb"—if you pronounce it "erb." Use "a" before "h" when the "h" is sounded, as "a half hour," "a hotel," "a hospital," "a hoped-for incident." Perhaps the writer of the story was Henglish enough to say in his own mind "an 'oped-for hincident."

Subject and Predicate

Is it correct to say "Each of the other stunts was also clever," or should it be "Each of the other stunts were also clever"?—*Missouri*.

The singular subject takes a singular verb. "Each" is the subject, and it is singular. Therefore the verb should be "was." "Each was" is the construction to be considered. The phrase "of the other stunts" modifies "each," and is parenthetic. It would be most helpful if we could know, in these instances of use of a plural verb with a singular subject, just what throws the writer off the track. Is it the appearance of the plural in the phrase just ahead of the verb, or is it consciousness of the fact that when you say "each was" you are in effect saying "all were"? Of course, the fact remains that the grammatical number of the verb must be governed by that of its subject. This confusion of singulars and plurals is one of the most common of all mistakes in these days of bad grammar.

Plural Subject, Singular Verb

Kindly decide a question that has cropped up over the grammar in the following caption: "Solid easels builds solid reputation." Is the use of the possessive correct?—*New Yorker*.

"Builds" is not a possessive; it is the third person singular, present indicative, of the verb "to build." As the subject, "easels," is plural, the verb should also be plural: "easels build." The person who wrote the sentence with the singular verb would probably defend it on the ground that he meant "A certain thing, namely, solid easels, builds solid reputation." But you can't sidestep grammar as easily as that. Say what you mean, and say it grammatically. That is just exactly what grammar is: exact use of words.

Again, Singular Versus Plural

Which should we say on a letterhead: "Blank Company, Manufacturer of Soands," or "Blank Company, Manufacturers of Soands"?—*New York*.

Grammatically, "manufacturer" is correct, because it is in apposition with the singular noun "company." But there are many who follow the English fashion of regarding such words as "company" as

plural in effect, covering the members of the company, and if you are willing to accept that somewhat stretched idea you can defend yourself against criticism if you use the plural. My own ruling is for the use of the singular form: "Blank Company, Manufacturer of."

Both Win!

In a friendly discussion this was brought up, and each claimed he was in the right. Which one of the following articles is preferable: "Circuit Court adjourned Thursday, after a three days' session," or "after a three-day session"? —*An Old-Time Printer.*

A hands B a bean, ducat, or iron man, and B hands A a berry, shekel, or simoleon—and all's well that ends well. Each is right. There are two ways to express the idea. Personally I prefer the second, "a three-day session," but that is merely a matter of taste, not of right-or-wrongness. There are good authorities for both styles. The important point is for the shop to make its choice of one form or the other, and then stick to it consistently.

Proper Adjectives

When should "northern" and "southern" be capitalized?—*New Jersey.*

When used as proper adjectives—that is, when distinctly applying to the North and the South as sectional names.

Missing Marks

What has become of the good old-fashioned apostrophe in such instances as "Farmers and Merchants National Bank," "Peoples Trading Company," "Citizens Investment Corporation," etc.? Has it passed into the realms of the used-to-be, together with the hoopskirt and periwig of our ancestors, or is it being crucified on the cross of modern illiteracy?—*Antique.*

I can answer in two words: the latter. There are some who pretend to be "advanced," up to date and a bit beyond, leading the line, apostles of progress, and who have succeeded in getting hosts of the thoughtless, and of half-thinkers, to fall in line. The apostrophe is the sign of possession. The half-thinkers say there is no possession. They say the men's waiting-room belongs to the railroad company, not to the men; the ladies' restroom, likewise. They say St. Peter's church is not St. Peter's; he doesn't hold the deed. And all the likes of that. They would limit the idea of possession to physical fact, and would put hobbles on the language. They argue falsely, and want us to believe they are learned and inspired with wisdom. Sometimes you hear that omission of the apostrophe saves space. Show me one time in ten thousand when it actually makes a difference—and I will show you an example of printing that is foolishly overcrowded. Why throw away a good mark, which "does something," and pretend that the act is one of superior good sense? Others there are who go a step farther

than the mechanical argument of space, the metaphysical argument of lack of ownership or possession, and these assert that there is something in the grammar of the corporate names which justifies the omission of such marks.

It is a highbrow affectation, as far as I can see. If omission of the sign did any real good, achieved any useful end, accomplished a demonstrable gain, I would vote for it. But I don't propose to be fooled by any such gold brick as that. The good Lord gave me a bit of brains, and I intend to use that gift to the best advantage. If any member of the Proof-room family thinks he can give a convincing reason for omission of the apostrophe, he is wholeheartedly welcome to a chunk of space in which to present his argument.

"May" and "Might"

The question was asked in the February issue if "may" should not be used instead of "might" in such a sentence as "He might be able to act," and it was declared that "might" is the past tense of "may." It is true that Webster's says "might" is the preterite of "may," but it is never so used in the indicative mood. "May" means "is permitted" (by moral or human law); also, "There is a chance that." "He may act" means either "He is permitted to act" or "There is a chance that he will act." "He might act" can never mean "He was permitted to act" nor "There was a chance that he would act," and those are the only possible preterite senses of the indicative mood. However, one may say "They said he might act," which is an indirect quotation in which "might" is in the potential subjunctive mood and past tense, and synonymous with "They said to him, 'You may act.'" In the initial quotation above, "might" is in the conditional (or potential indicative) mood and the present tense. The quotation means, "There would be a chance that he could act"—that is, if some unstated condition were fulfilled, as, "if he would try." The difference, therefore, is that with "may" one expresses not only confidence in the ability, but also hope that the condition will be fulfilled; but with "might" one shows doubt that the condition will ever be fulfilled, in spite of the expressed ability. "Might" may also be used in the subjunctive mood and future tense, as in "I would go if I might take the car"—that is, "if I were permitted to take the car"—which expresses an accepted conclusion that the condition will not be fulfilled. But if one hoped for a fulfillment of this condition, he would say, "I will go if I may take the car." I believe this covers all the uses of "might."—*Houstonian.*

Thank you, sir! I have changed the writer's spellings from simplified to standard. The original says "preterit," "ar," "wer," "dout," "wil be fulfild." I am grateful to "Houstonian" for his careful and complete exposition of the uses of "may" and "might," but I certainly do not thank him for the enclosures with his letter, circulars denouncing the Catholic church. I had five ancestors in the Revolution, one of whom died at Valley Forge; and I am sure they were too soundly American to try to dictate any man's religion, or attack any religious faith. No use getting excited about it—but, just the same, I don't think it's "nice" to "stuff"

personal letters with such poisonous print. And, as the reporters say it, that's that!

Friendliness Is Worth More Than Money

After some very intense office-work several years ago I experienced a nervous breakdown which forced me away from my desk. Without any deliberateness on my part I took some work which began to acquaint me with type, and words, and now I find myself an enthusiastic budding printer. Because of coming from another industry, and not finding myself at once with experts, I did not learn about THE INLAND PRINTER and your department in it until I stumbled onto a copy of it some months after I began work in a printshop. Since then I have devoured all the current copies, and have also gone to the public library, where I have read most of the back copies for a period of about four years.

Your high ideals of workmanship have inspired me to do my jobs well, and as I have had the opportunity to visit a number of large eastern printing plants and meet some internationally famous printers (Bullen, Munder, Jones, Stempel, and others) I find that my imagination is stirred by these contacts to appreciate a share in "the art preservative of all arts." And as one finds that new avenues lead to still more new avenues, I see that after three years I'm just on the edge looking in, as it were. So I write to ask you a couple of questions, and get better acquainted.

I am not a proofreader, neither am I a grammarian. At the present time I am a linotype operator, and I have followed your department because of the good it has done me, both for my own self-improvement and because I like to give my mind wide enough scope to consider those who see the results of my labors, and who have to work with them. Although I am an American and use only English, I am setting type in foreign languages only. My regular work is Polish, Lithuanian, and Slovak. Occasionally I do some Italian, Spanish, and Hungarian, so you see I'm almost a League of Nations by myself. Of course I cannot understand what I set for the semimonthly journals my employers publish, so I follow it letter by letter and space by space, and I have astonishingly few bad galleys. Translators furnish me well-typed copy, and I in turn try to give them good clean proofs to read.

I thought maybe you could give me some information that would be helpful, perhaps something on the division of words at the end of lines, or maybe you know of a book that would be helpful to me.

Another idea I have is about what the Webster dictionary calls "combining forms." Could I improve my knowledge of English words by thoroughly acquainting myself with them from both Greek and Latin origins?

You will see I am not ashamed to spread my ignorance before you on paper, and as I haven't made any studious attempt to appear erudite I hope I haven't jarred your sensitiveness about grammar, diction, and the proper use of words.—*Brooklyn.*

Well—isn't that a letter any old plug of a department editor would be glad to get? I'll say! It ought to be read with consuming interest by all who "follow" the department. The writer of the letter has had a wonderful experience, and is certainly profiting thereby. He would enjoy reading some of the old-time books on words, by Trench, Kittredge, and others; and De Vinne's "Correct Composition."

Mencken's "American Language" is fine; as good as most of his stuff is bunk-and-punk. The University of Chicago Press "Manual of Style" would interest him; it has some directions for capitalization, etc., in foreign-language texts or extracts. Above all, I am sure our friend would profit by further study of the "front matter" in the dictionaries. I haven't a Web-

ster handy as I write, but I should imagine the book itself must have a list of prefixes and suffixes somewhere—possibly under the entries "prefix" and "suffix," or in the note on combining forms. A little browsing in the second-hand-book shops would be quite likely to disclose treasures to be had at small price by one seeking books of this special nature.

Yes, It's a Wonderful Language!

By EDWARD N. TEALL

Possibly if the English language were not so wonderful it would be subjected to fewer endeavors at improvement. That statement is not quite so paradoxical as it may at first seem. Low-grade goods move even the uncritical to sharp comment. Good goods do not attract either high praise or bitter criticism; they are just good, and that's all. But superfine goods do stimulate the eager mind to seek for suggestions of possible improvement. This is the Challenge of the Almost Perfect. The English language is so strong, so beautiful, we wonder if there isn't a way to make it perfect.

In regard to possible changes in the English language, the standpatters and the remodelers alike are in error. The standpatters oppose every suggestion of change, as though the language were too good to be improved. The remodelers seem to be not quite healthy-minded; they appear to be driven by restless discontent rather than by reason. They yearn for change, for change's sake; any kind of activity is better than acquiescence—even with something already satisfactory.

In answering Proofroom queries month after month, such reflections are unavoidable. Not only are there the perceptible uncertainties in the minds of the question-askers; there are some misgivings in the

mind of the question-answerer. A certain appearance of readiness to assume authority is inescapable; just as there is a certain appearance of arrogance in the readiness of men to stand up in front of others and preach a sermon or deliver an address, as though their thoughts were recognized superior to those of the audience. (The same may be said of editorial writers, of whom I am one.) But sermons, lectures, and even editorials, we must have; there is a market, and that means a demand. The point is, when answering Proofroom queries month by month, I am conscious of the danger of falling short in respect of self-consistency—principally through my ever-increasingly vivid perception of the fact that language is not by any means an "exact science."

In recent articles I have commented on the efforts to simplify English spelling. The comments have not been favorable. Why? Not because I am afraid of change, but because change for the sake of change alone is so seldom productive of improvement, in anything. English spelling is the result of a historical process. Our "queer" spellings can all be explained historically. Well, I don't think that is any reason why we should oppose reform—if the reform, wiping out the traces of history, were sure to make spelling easier to learn. The as-

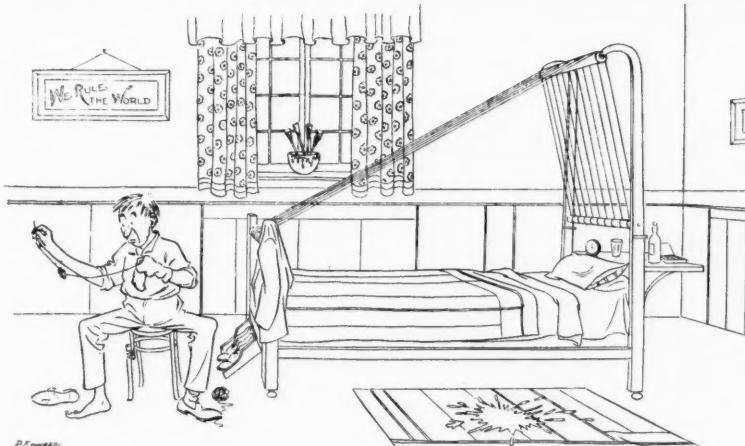
surance of better spelling by all the people of today would be abundant recompense for loss of the historical element.

But the reformers do not give us any such assurance! they can't. The new spellings they propose do not stand analysis. They do not meet the test of consistency. In fact, in some instances, instead of replacing the old, difficult combinations with others easier to command, they merely set up new difficulties. Many of the reformed spellings would have to be learned just as arbitrarily as the old ones. Just as the land changes, by imperceptible process, over a long stretch of years, so changes in spelling come about not by fiat of reformers but through unpondered action of the people. When enough people stop thinking that "alright" is barbarous and say "If 'although' is proper, so is 'alright,'" then "alright" will be all right. These changes cannot be inaugurated by fiat, and they cannot be prevented by any kind of legislation.

Years ago, in school and college, I was taught grammar in the customary strait-laced way of those times. The rhetoric book was held up to us as something little less sacred than the Word of God. If we kids had done any thinking of our own, we would have known that no college professor "had a right" to present himself to us as a divinely chartered exponent of right and wrong in use of English speech. We wouldn't have swallowed that stuff about a preposition being a bad thing with which to end a sentence. Glory be, the time has come when most of us can say without a pang "A preposition is a perfectly good word to end a sentence with." That's the New Freedom for you! The oldtimers told us a certain word was a preposition, and that was supposed to settle that. But now we know that if 999,999 people out of a million actually use "in," "with," "of," and so on as adverbs, they have to be regarded as adverbs, no matter what the professors of yesteryear tried to "tell the cock-eyed world."

Lately I have been looking at newspaper headlines, and marveling at what can be done with English nouns. The funny thing about it is that what we are told to call a noun, "and that's that," may serve other purposes, and that in so doing it ceases to be a noun. I am an editorial writer, but when I shine my own shoes I am a bootblack. You reply, "No—you are an editorial writer shining shoes, doing a bootblack's work"; but I say that for the moment I am not an editorial writer, but a bootblack in very fact.

Say "iron," and the thought you give to a hearer—if any—is of a thing, a substance, a mineral called iron. This piece is iron, and so is that other one. All the iron in the world is iron. This chunk is iron, it is a chunk of iron. This iron with



Bluey Lyons, Ruler, Furnishes His Den in Proper Style

Cartoon by P. Edwards, compositor, Orange, New South Wales

which we iron a shirt is iron, it is of iron, it is an iron iron. Ha—there's something to stub your toe on: "an iron iron." An iron spoon, an iron weight, an iron horseshoe. Oh, ho! and what now? Is "iron" a noun? It is—when it isn't an adjective. You make a dress of silk, and you have a silk dress; is "silk" a noun? Names of materials are subject to this adjective use: "a paper box," "a steel knife," "a glass bottle." You can say "iron" is a noun or an adjective when you have some context; you can't say the word alone is either.

Well, let's play around a bit with some of these words; it may prove profitable. Here is a headline that uses the noun "rates"—yes, it is a noun, although you could have fun with a school kid, and stimulate his mind to reach out into the mysteries of the strange world of words, by giving him this sentence, "Grammar rates high with me"—and what does it do with that noun? It doesn't speak of high rates, low rates, excessive rates. No—it speaks of "freight rates." Is "freight" a noun? And now look—in front of the two-word expression we have still another word that becomes a part of it: "coal freight rates." Three nouns in a row. How do you parse them? Would Teacher give a passing-mark to the boy who stood up like a little hero (or jackass) and insisted "coal freight rates" is one word?

Look at some others. "Teachers' pay boost." The possessive of course takes some of the edge off this; it introduces a syntactical relationship. But how about "Roosevelt Power Plan Cost Estimated at . . ." and "No Limit to Speed Week Opposition"? Bring your own syntax! First you take "week," then you do something to it by putting "speed" in front of it, and then you do something to that combination by putting "opposition" after it. "Speed week opposition" means opposition to the week set aside for something or other having to do with speed.

Try some more of the same. Take the noun "team." Make it a team about to take part in a tilt by saying "tilt team." Describe the kind of a tilt: "title tilt team." Take another step; what kind of a title is involved? A title for a championship cup, in a hockey tournament, at Boston. Fine—then here we go: "Boston Hockey Cup Title Tilt Team Members Ready for Fray." Seven nouns in a row, all merging into a single entity as subject of a verb. Do you know of any language that can beat that—unless it is Chinese? It says, the members of the team that represents Boston in hockey contests are now ready to take part in the contest which will determine the winner of the coveted championship of the league.

Now let's see if this wonderful combining power, in which the English language fairly rivals the much-bragged-of brevity

of Latin, has any offsetting disadvantages. If it hasn't, it will be truly the wonder of wonders. Not to go too deeply into the subject, I quote this little stray expression on which my eye just happened to light in the course of some random reading for purposes of amusement only: "Thank God for chewing gum."

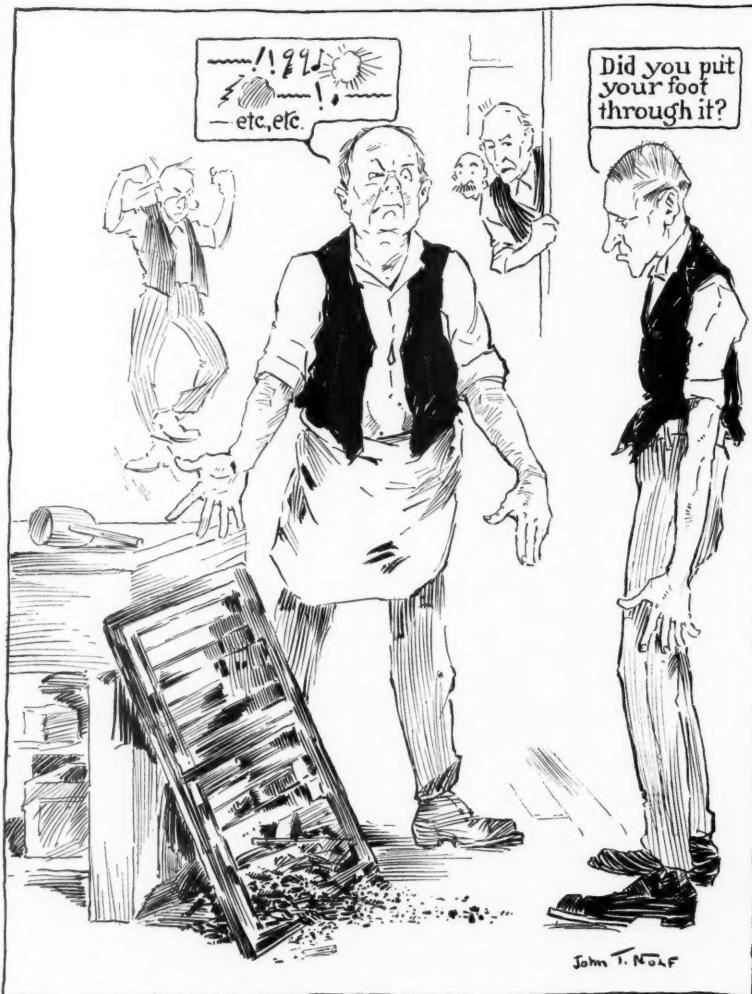
In this sentence we run smack into one of those little ambiguities which can give abrupt pause to folks who insist that it is foolish to fuss over compounding. They assert that the words will make their own meaning clear to the reader of average intelligence, without help from any such artificial device as the use of the hyphen or consolidation of two words into one. The sentence as it stands is actually an exhortation to give thanks to God because he is in the act of chewing something that is called gum.

Ninety-nine times in a hundred "chewing gum" gets by as a noun all right, but as "chewing" can be either a noun, the

name of an action, or a participle, describing a certain phase of the action, it becomes ambiguous when it is dropped in alongside a noun, "gum," with nothing to indicate the relation of the two words. That is what the hyphen does; it indicates that the gum is for chewing. "Chewing-gum," it was the author's intention to say, is something for which mankind should be grateful to the Creator. But the sentence as printed did not say that at all. The insignificant little hyphen makes a whale of a difference.

The hyphen carries us a step farther in our use of this wonderful English language. We can not only string nouns together to make a complex name for what is indescribable in a single word, but can also use the hyphen to make the relationship perfectly clear when mere juxtaposition does not do so.

Yes, English is a wonderful language! Instead of tinkering with it, why not improve our own knowledge of its realities?



"In the Days That Wuz"—Tragedy

Cartoon by John T. Nolf, printer-artist

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Asking Too Much

An increasing number of inquiries is coming to this department, of which these are samples: 1. I would like to make enlarged etchings, which would be suitable for framing, from some photographs I have made. How can I do it? 2. I am a photographer and want to go into the photoengraving business. Send me a list of the best books to study. 3. What kind of solution do photoengravers put on copper to make halftones? And so on.

Correspondents should know that it requires five years of apprenticeship to learn just one branch of photoengraving, and years of practice must be given to the work before one becomes a capable workman. If you have engraving to do send it to your nearest photoengraver and so save yourself possibly losing all your capital in endless experiments without accomplishing satisfactory results.

Standard Tricolor Inks

Taylor W. Anstead, chemist, Ault & Wiborg Company, told the American Society of Mechanical Engineers, at its national meeting at Rochester, New York, a truth which his brother-scientists appear not to realize when they attempt to determine an ink color by spectroscopic measurement of the light reflected from a printed sheet of color: "Reflected light, such as from a printed proof, does not give the true values, as not all the light rays are reflected, but some of them are absorbed." And he might have added that every color, including black, reflects a certain amount of white light into the spectroscope, depending on circumstances. This reflected white light gives a false measurement of the color of the ink that is under examination.

This much-advertised standardization of three-color inks has been written and talked about for nearly ten years. This department has frequently called attention to the fact that the American Photo-Engravers Association in convention at Cleveland, June 18, 1920, adopted three-color-ink standards. William J. Wilkinson was chairman of the committee, which deliberated on the subject for a year.

Proofs of these standard colors were distributed widely, and are the real standards today as far as tricolor inks can in any manner be standardized.

Aluminum Stereotypes

Have you any information regarding a new stereotyping method in which aluminum alloy is used as the metal? Thanks for your help.—*James J. Judd, Fulton, New York.*

The method of producing aluminum stereotypes was patented many years ago. It was used for many years in making the printing plates for city directories. Its use has been abandoned for that purpose. The Jersey City Printing Company, Jersey City, might be able to tell you why it is no longer in use in the trade.

Two Halftone Negatives on One Glass

Please inform me as to whether it is practical or not to make double exposures through a single halftone screen. What I mean is this: Can I mask out half of the sensitive plate and screen, make an exposure, and then mask the exposed half of the plate and make a second halftone on the same glass? Your help is appreciated.—*C. B. Barnes, Atlanta.*

This has been done for years. There are cameras made to mask three-quarters of the sensitized plate so as to make four halftones on a single glass, or to do just what you want to accomplish.

Enamel Additions That Failed

I have not long been a journeyman, and have been experimenting to improve the enamel for copper. I have discovered that an ounce of milk to the twelve ounces of water is a great improvement. Have you ever heard of anyone doing this?—*A. R. C., Chicago.*

If you will search through the early volumes of THE INLAND PRINTER, after 1895, when enamel was the great question in photoengraving, you will find numerous recommended additions to the fish glue and albumin. Among them are milk, gum acacia, white rock candy, Iceland moss, agar-agar, glucose, glycerin, dextrin, and even wood alcohol. Since then the photomechanical workers have found difficulties enough with enamel without complicating matters, so they have settled down to the use of fish glue and albumin and have given up further experiments.

Intensifying a Negative Locally

I have been advised to ask what you may think is a fool question: I have to reproduce steel engravings occasionally, and want to know if there is any method of intensifying the delicate dots in the shadows only. I agree with you that a cutting solution should not be used on a line negative, so I expose for the highlights, which does not give enough exposure for the shadows. Is there any way of overcoming this? —*J. P. Percy, New York.*

It is strange that you should bring to mind a method the writer used fifty years ago to overcome exactly this same difficulty. After the negative was developed, fixed, and washed, it was placed on a leveling stand and flowed with a thick solution of gum arabic. Iodin was painted over the weak dots in the shadows with a small brush. The gum arabic was washed away and the whole blackened with a sulphuret, which of course only intensified the spots previously bleached with iodin.

A Halftone 24 by 93½ Inches

THE INLAND PRINTER gave the size of that immense halftone made by the Binner Engraving Company, Chicago, the time Dowie started Zion City. Can you give me the facts or tell me where I would be able to find them?—*Carter Thompson, Milwaukee.*

George R. Lawrence, Chicago, photographed in 1900 in the scene when the Rev. John Alexander Dowie consecrated the site for Zion City. The Binner Engraving Company made five halftones which were skilfully joined together, making a plate 24 by 93½ inches, which was printed in two pieces on coated stock. A 133-line screen was used. The finished plate contained 2,244 square inches, which gave 40,755,456 minute dots for the engraver to keep in their proper places.

First Use of Word "Halftone"

It was thought that the origin of the word "halftone" was settled by the statement in THE INLAND PRINTER for June, 1927, page 438: ". . . we find that the word 'halftone' was being used by Karl Klietsch in *Photographische Correspondenz* in 1877 as 'halfton.' It was common in Vienna as the term for breaking up a photograph into grain, lines, or dots, so that it could be printed from." Now Carl Hentschel, a pioneer photoengraver of

London, produces a patent by his father dated 1870, which states: "We now proceed to shew our method of making a printing block to print what is known as halftone printing." August Hentschel, who was the father of Carl Hentschel, was an American citizen.

Chemco, Incorporated

From Glen Cove, New York, comes a number of booklets which describe what Chemco, Incorporated, has to offer the photoengraver. The list includes a strip-film camera, which was illustrated in this department for August, 1924, pages 743 and 744; stripfilm in rolls, for use in this camera, or in sheets for use in any camera; and zinc and copper etching machines (the description and illustration of the zinc machine do not provide any idea of its interior mechanism); wet coolers for zinc and dry coolers for cooling copper plates after carbonizing the enamel; gas stoves; cold enamel, developer for it, and a tank in which to do the developing; collodion and Fruwirth scales for the automatic focusing of copying cameras. This company will send booklets to all our readers who are interested in such equipment and will apply for them.

Fishenden Talks on Photo-planography

R. B. Fishenden delivered a most important lecture at Stationers Hall, London, recently. Every word of his address was instructive. There is space here for only a few of the most valuable bits of information he gave to the large audience of offset workers present at the meeting.

On the much-debated question of the best-wearing photographic sensitizer for the press plate, he said that the insoluble film of bichromated albumin will provide a printing plate of excellent and durable properties, but that the grain of all plates and the thickness of the sensitized coating must be uniform, the latter the result of coating temperature and speed of whirling. Gas fumes must not reach the albumin film. After development he found that further hardening of the albumin print could be accomplished by placing the plate in a solution of 10 per cent chrome alum for three minutes.

Mr. Fishenden commended the suggestion of the Lithographic Technical Foundation, New York City, to use bichromate in the gum arabic with which the press plate is gummed up, after which dry and expose to light. This treatment prevents grease from adhering permanently to the surface, with the use of less surface moisture, and also eliminates the necessity of frequent etching and gumming during printing. Softer inks can be used on such a plate, and this plate is said to be practically indestructible in service.

Speaking of the demand for highlight negatives, the lecturer wisely said that a large proportion of the originals for which highlight negatives are desired are unsuited for dropping out the highlights by a purely automatic process.

As photoengravers have found that some measure of correction is essential in practically all their work, it is unreasonable to assume that it can be dispensed with in planographic reproduction. He then described various methods used in retouching negatives and positives, both on the front and on the back, with pencil, stumpf, and air brush, after which the halftone negatives are made.

Dry lithography, Mr. Fishenden also thought, would increase production if the damping and irregularities in the amount of moisture applied to the plate could be eliminated. This has been the dream of the lithographer, and pantone appears to have possibilities in this direction. Other methods of dry lithography which rely for their efficiency on the addition of a deliquescent substance to the printing ink have proved practical to a limited extent. It is questionable whether they can be made to work with sufficient regularity on a large commercial scale.

In connection with Mr. Fishenden's lecture a large collection of exhibits, by the planographic printers of London, proved that these printers are doing most excellent color reproduction in from four to seven printings. Exhibits of American aquatone and postergraph work were also exhibited in this collection.

Nature's Colors Versus Artificial

I have been making three-color negatives for these many years, and I have often meant to ask you this question: Why is it that when we reproduce fruit, flowers, butterflies, precious stones, etc., we can get the color separations quite easily, while when we use the same panchromatic plates and tricolor filters on paintings of similar subjects we have lots of difficulty? And this happens whether we make the color-separation negatives out of doors or by arc lights.—"Color Photographer," Chicago.

Your experience is that of others in the making of color-separation negatives, and it is information that all three-color workers should have. It is but another tribute to the judgment of the artist-pioneer of all three-color photoengraving, William Kurtz. His first chosen subject was a group of butterflies; and his first published result was in the *Engraver and Printer*, Boston, March, 1893—a group of fruit, the reproduction of which has so far never been improved upon or even equaled. He also reproduced a basket of strawberries. The writer has both of these Kurtz results before him, and the strawberries appear as luscious as when first printed thirty-six years ago. One explanation of what our correspondent has found might be that Nature produces her pure

colors without mixture, while the painter not only mixes his pigments but experiments frequently with layer upon layer of colors before he reaches the color he seeks. As his colors are transparent to the eye of the camera, records of the underlying color as well as the surface color are both recorded in the negative, and this is what gives the reëtcher trouble. This is but another proof that man cannot improve on Nature's coloring, and it is a valuable hint to photoengravers that when they are seeking a subject to show their skill at color reproduction they can find one in Nature. Just glance through the pages of "Achievement" again and see if the best color reproductions there are not those from natural objects.

Benzol Is a Better Solvent Than Benzin

To the reader who notices that benzol is recommended as a solvent in place of benzin, and who wants to know if there is any difference:

Benzol is a product of coal tar, while benzin is produced from petroleum and is not as powerful a solvent as benzol for dissolving asphalt, for instance. Benzol is frequently called "benzene," which confounds it with the solvent properly known as benzin, and this is what makes trouble for the photomechanical workers.

Edward J. Volz Succeeds Matthew Woll

One of the most trying positions in the world to hold, next to being a ruler in the Balkans, is that of president of the Photo-Engravers Union of North America, but Matthew Woll, the first president, has guided his fellow-artisans through turbulent periods and brought them not only respect for themselves and their calling but the high regard of the allied printing trades. Mr. Woll has resigned to accept the presidency of the Union Labor Life Insurance Company, and is succeeded in his recent position by Edward J. Volz, who has been promoted from the vice-presidency. All photoengravers are wishing them the full measure of success that they deserve in their new positions.

Dry Transfers

Can you tell me what company makes hot iron transfers?

The Kaumagraph Co., 200 Varick Street, New York City.

S. E. Rice, Tulsa, Oklahoma, requests the address of the man who is doing regular dry lithography, printing from zinc without using damping rollers, as noticed in this department in the February issue, page 100. He is W. Percy Price, 17 Butler Street, London, E. 1.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Changes Facing N. E. A.

Executive Secretary H. C. Hotaling, of St. Paul, announces that the official opening of the forty-fourth annual convention of the National Editorial Association will be on Saturday, July 20, at Cheyenne, Wyoming. Sunday will be observed in various ways, but with a trip to Fort Russell as one feature. Business sessions of the convention will be held on Monday and Tuesday, and on Wednesday all will be guests at the world's greatest and only genuine guaranteed rodeo, the "Frontier Days" of Cheyenne. From there the two trains hauling the editorial visitors will proceed to Yellowstone National Park, with well-planned entertainment and feature side trips on the way.

But this session of the N. E. A. will be one of the most important business conventions of that organization. President Funk and the board of directors have been considering for a year the plan to create a departmental of the N. E. A. in the International Advertising Association. The ground work has been done and the plans for such a departmental are well under way. The N. E. A. has been recognized by the commission of the I. A. A. as eligible for such a participation in that greatest of all advertising organizations. It remains only for the convention of the N. E. A. to endorse the proposition, name committees to head the advertising departmental to be created in the organization, provide for its financing, and then go ahead to settle the connection.

While those who have been giving this matter closest study have generally agreed that the N. E. A. should now have a business departmental, otherwise a bureau to create and promote advertising in local newspapers, not all N. E. A. officials are "sold" on the plan of joining the International Advertising Association. During the convention delegates will have opportunity to hear what the latter have to propose in place of it, and any objections there may be to this departmental.

Another interesting proposition for the coming convention will be that of changing the time-honored name of the National Editorial Association to make it

accord with more modern times. While the N. E. A. is editorial to an important degree, it is also tending definitely toward the business interests of its members. It has developed legislative activities that are recognized as very important, and which are not editorial; it has in operation an immense business in newspaper cuts; it is doing more to study cost accounting and to establish adequate rates for a fair profit than to emphasize editorial pages; it is cultivating business and better relations with advertising agencies generally; and its programs are on business topics more largely than on editorials or editorial writing.

This all gives rise to the proposal that possibly the name of the N. E. A. should be changed to something like "National Newspaper Association," or "National Newspaper Publishers' Association," or "National Press Association," the reason being that the name of the organization may better fit into business development than the present name.

It is also stated that at this convention some more substantial and continuous system of dues and memberships may be evolved than is now in force. With Executive Secretary Hotaling spending most of his time hustling for memberships and dues, and with the president facing the same proposition at every turn, certain N. E. A. officials think it is possible now to arrange some better system. Possibly this will take the form of a delegate membership and state-association tie-ups; perhaps something else. But it is a vital issue in the organization along with the other proposals mentioned.

Arrangements for this convention and the subsequent pleasure trips will attract a large attendance, and will afford better means and also opportunities for "seeing things" out in the wide open spaces than any traveler can enjoy independently, and at much less expense. Reservations for the trip and convention are reported to be nearing the capacity mark. Only about four hundred can be accommodated on this year's side trips.

It is evident that all those who have a real interest in the National Editorial Association will wish to be at Cheyenne.

Laws to Throttle the Press

How much may be done by state legislatures to injure or jeopardize and handicap the newspapers of a state? But few publishers realize the extent of legislative possibilities because they do not come in contact with the laws and the lawmakers. Where state laws are at all satisfactory it is almost always the result of the vigilance and "fight" of the organized newspapers to keep them so.

California right now is a case in point. There a legislative committee of the state press association is kept active and very busy trying to stop damaging legislation and at the same time trying to promote some bills that may be of benefit to the newspapers. One damaging bill makes it a misdemeanor for any publisher to print a false statement concerning any measure pending before the legislature, and this bill has been favorably reported by the committee in charge. Another bill calling for compulsory publication of a candidate's reply to editorial comment is pending at the present time.

The first-mentioned bill would make it dangerous if not impossible for reporters to handle legislative proceedings in the public press. Legislative bills come in thick and fast during the early part of a session, and even skilled reporters may reach a wrong conclusion and make some misstatement concerning a bill and its purposes. Unless there is opportunity given for correction of such statements the newspaper might be in continual difficulties by reason of its enterprise in trying to give to the people quick and liberal legislative information. The attempt is evidently aimed to suppress a free press.

The second bill would naturally cause a publisher to withhold any comment or information concerning any candidate for public office because of the space the candidates might require for explanations, denials, etc. The result would be to make the newspaper a free publicity bureau for candidates or shut it up entirely as regards any candidate. If the public would be benefited by any such nonsensical statute, that fact is difficult to discover, but the newspaper might find it expensive.

That candidates should have the legal right to demand correction or retraction of false statements made against them within a few days of election time, when any other medium than the press would scarcely be sufficient, is to be admitted. But as a rule we see appreciation of the newspaper as a public guide and protector only when some interest seeks to suppress it. Corruption cannot exist in the sunlight for any considerable time. Public servants who expect to be honest and meet their responsibilities for the benefit of the people will not try to hide in the murky darkness of suppressed publicity.

There is continual pressure by banks and utilities to sidetrack publicity whereby the public may secure information on their affairs. Depositors and stockholders may some day awake to the fact of a suppressed and fettered press, when it is too late to correct the threatened peril.

It was fearless publicity that uncovered the corruption in oil leases, and in government frauds perpetrated against the suffering soldiers of the World War; that unseated one cabinet officer and hustled other culprits to the pen. Corrupt concerns want laws to harass and hinder the press—not to help or inform the public.

Praise for Faithful Printers

How often if ever do we as newspaper publishers give due notice and credit to the faithful employees who have stuck with our publications and helped make them a success? Impelled to this observation by scanning a recent copy of the Northfield (Minn.) *News*, Herman Roe's paper, we feel like commanding the idea there presented—a double-column headed and boxed feature story on the front page concerning Oliver N. Calef, who was operator of the first typesetting machine used on that paper twenty-five years ago. Mr. Calef handled the one-magazine, single-font, and single-mold machine then installed by the *News* as one of the first weekly newspapers in the country to afford such a luxury. And this faithful employee has stayed with the paper all these years, and is still its first-line operator.

The *News* makes due acknowledgment of his service and faithfulness, and mentions also two other employees who have been with the paper many years—Ole Grove, master pressman, who has been with the paper thirty-nine years, and Joseph L. Gannon, superintendent of the plant, who brought his talents to the service of this Minnesota model weekly paper on May 17, 1903. Possibly it is due to these three faithful and expert men that the *News* has won so many prizes and honors in the past few years, rather than to Mr. Roe, who has guided the paper and shaped its policies and character with such a marked degree of ability.

Often good employees are somewhat spoiled by too much praise. Sometimes they get the idea that because their worth and ability are so acknowledged by the "boss" they are therefore indispensable to him and worth more money than they are being paid. But this is rare, and the publisher of a good newspaper loses nothing by paying due acknowledgment to the faithful and expert help that makes possible the production of a good paper.

Rossmann Heads Minnesota Association

At the last annual convention of the Minnesota Editorial Association, L. A. Rossmann, publisher of the Grand Rapids (Minn.) *Herald-Review*, was chosen as president of that organization for the en-



L. A. ROSSMAN

suing year. Mr. Rossmann has been in the newspaper business for fifteen years, during which time operating a newspaper has become a business instead of an occupation. The *Herald-Review*'s owner entered the business because he thought it a good one, and because he felt that he would like it. He has never regretted the move. He believes in the audit of circulations and the cash-in-advance system of subscriptions, and hopes to see the National Editorial Association initiate activities that will bring the advantages of country newspaper advertising home to general advertisers. Mr. Rossmann looks like a winner.

Business With a Vengeance

"I have stood just about all I am going to from my competitor. He has lied to me; has doublecrossed me time and time again; has run his newspaper without re-

gard to expirations and thereby claimed a much larger list than he is entitled to; has made advertising contracts with the merchants with an idea of undermining my business; has taken job printing at half its worth just to make a customer feel that I was robbing him. And I will be darned if I am going to stand it any longer. I'll give him the same sort of medicine and run him to the finish, if it takes every cent I make. And as I am much better fixed financially than he is, somebody is going to be willing to sell out and quit some day—and I won't be the somebody, I assure you."

Twice in the past three months the writer, in his confidential relations with many publishers, has had almost exactly that statement made to him by two widely separated publishers of county newspapers. And it simply goes to show that, while the newspaper business changes and becomes more modern, human nature remains just about as it has been ever since business competition became keen.

Years ago, as we oldtimers remember, a newspaper competitor was considered an enemy. To have friendly relations with him was out of the question. He usually represented a different faction in the community, different politicians, and different interests; and therefore anything done against him was legitimate. Each side had its patronage and sometimes its "pap" to help its own editor along. If one publisher running an "organ" for such a clique or clan ever came out financially or politically glorious, we do not now recall who it was. More often the matter ended in a personal encounter and disgrace for one or the other of the combatants.

It reminds us of a visit to the New England states a couple of years ago. We were seated in the office of an old publisher of a good weekly newspaper, whose father was publisher of the paper before him. The paper was a sort of family institution, and its editor in his own mind was a highly cultured gentleman who boasted considerably of his hospitality. He knew everything (?) about the newspaper business, and had some new machines of moderate cost that he cited as examples of his recent prosperity and success! But, happening to mention to him another editor not more than forty miles away who was publishing seven papers from one office and claiming 3,800 circulation for the bunch, he said: "Do you know how much that fellow is charging for advertising?"

We handed him a rate card which we had picked up in the seven-newspaper office, and it stated \$0.56 an inch. At that he flew into a rage and denounced the other publisher in no measured terms; said he was a liar about his circulation to the extent of at least 40 per cent, and that he took advertising for one paper and

then ran it in all of them, to make a showing, and at the one-paper price. "\$0.56 an inch! Why, the rascal never sold an inch of space for that price in his life! And when he claims to have that circulation, it is figured on all the papers he sends out free."

All of which is mentioned simply to show that the newspaper game is still somewhat savage and harassing to finer feelings, whether it be in New England or Minnesota or any other state.

The one solution for this problem of getting competitors to dwell together in harmony is consolidation of newspapers in a limited field. And that is just what the first two publishers quoted had in mind. They are progressive business men and hate the thought of cut-throat methods to win a field. They were willing to pay liberally to bring about a consolidation, provided it could be done by eliminating the other fellow! They could see plainly that they would save some years of meager profits with possible losses if they avoided the course of vengeance, and immediately made a business deal. But they were fighters, and they meant business when they said they would wade in and give their competitors a dose of their own medicine unless some consolidation scheme could be worked out. But it couldn't—not at that time.

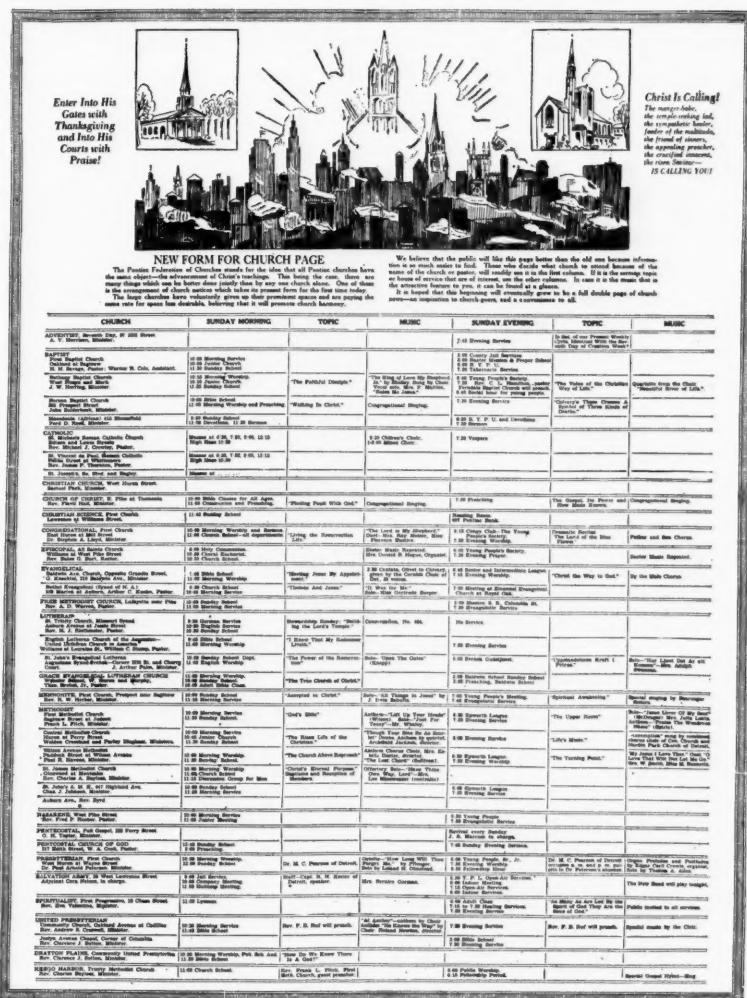
Some day, perhaps five years from now, when the years have made hard work and worry more distasteful than it is now; when perhaps the old wife and children have more to say about it, or the hand of death may take hold, the situation may be ripe for a consolidation and a burying of the hatchet.

In the meantime, we can see what is going to happen. It will be a system of gaining circulation at the expense of the other fellow: an automobile voting contest, perhaps; or possibly a cut in the subscription rate; certainly a disregard of collections or the stopping of subscriptions. It will be propaganda and misrepresentations of the other fellow's list to business men and advertisers generally; a scaling of prices on one pretext or another, and boastful claims as to volume of business and results. There will be hints of unpaid bills, of C. O. D.'s, and other unpleasant things like that.

And during this period of business suicide neither publisher will speak to the other, nor appear at the same place where the other is present. Their wives and families will be inoculated with the same germs and must suffer humiliation and annoyance because of the feud. Printers will grudgingly take less wages and grocers will be asked to trade goods for advertising space—just as they did and were ninety years ago when the star of empire westward bent its way, and the wrecks of newspapers were strewn along the land

as bleaching buffalo bones dotted the landscape of the hardy pioneers who first obtained domain west of the Missouri. It will be nothing else than business warfare.

the major portion of this stock. The yielding partner in the new scheme of things gets as much dividends as the others on his shares, has less responsibil-



New style of coöperative church page instituted by Pontiac (Mich.) "Daily Press," referred to in the item in the third column of this page

There are better and more modern ways than this. We see it in big business—in big banks, in railroads, factories, and mills. When owners of these things see conditions drifting toward loss, or that more and better profits may be made by combining interests, they combine. They do not live to hate their competitors, nor to ruin them. Ruin came to that kind of people in big business long ago. Their children don't look at the possibilities as did their fighting fathers. They say "How can we get together?" Good lawyers are called in, several ways out are mentioned, and some are proposed. The way is found in incorporating both businesses as one, in the issuance of stock shares representing ownership, and the power of control passes to those having

ity and worry, sees the business grow, and, with thumbs in his vest pockets, protrudes his "omnibopoint" and says:

"Yes, the *Republican-News-Star* is a mighty fine newspaper. It is serving this community mighty well, and it is making fair money. At least, I wouldn't care to sell the stock I have in it. *We think it will be worth double within a few years.*"

Practical Church Page Developed by Pontiac "Press"

Every daily newspaper is troubled by the difficult problem of handling Sunday church programs to advantage. The plan described herein, which has been devised by the Pontiac *Daily Press*, offers a solution which is profitable from every angle.

All church programs are covered by a full-page advertisement headed with an appropriate black-and-white illustration and an explanatory note. Columns are provided for the following information: Name of church and pastor, and church address; time of morning service; morning topic; morning music; time of evening service; evening topic; evening music. Churches are listed in alphabetical order.

The Church Federation of Pontiac pays for six columns of space on this page. The remaining two columns are donated by the *Press* in consideration of the fact that detailed announcements of church programs are no longer run in the reading columns of the paper.

The advantages of the new plan are many. In the first place, six columns of space are being sold now instead of just the two or three columns previously purchased for these announcements. Then, one good-sized contract is handled rather than ten or twelve small ones; and the federation pays the account. Again, the editorial department is relieved of its church-notice assignment for Saturday, the copy being handled as routine advertising matter. Furthermore, readers are better served by this church page. Those who select a church because of its denomination can readily locate the one of their choice; so can those who are influenced by the topic or the musical selections scheduled for a certain Sunday.

The new page has occasioned a sympathetic working arrangement for all of the churches in the federation. Formerly the more important and wealthier churches were able to use comparatively large advertising space for their announcements, whereas the smaller churches and those of smaller resources were limited in this respect. Under the new plan every church is on an equal basis as to space; but the cost is divided in proportion to each church's ability to pay—that is, churches of greater means absorb a greater proportion of the cost, while the others pay whatever they are able to pay.

The church page is run on Saturdays, and only special church news is covered in the editorial church section, which is, of course, much smaller than under the old plan. All in all, the page evolved by the *Press* has every promise of proving a constructive and profitable feature of this newspaper, and other dailies will do well to consider this plan as a means of solving their own similar problem.

Next N. E. A. President?

At the coming annual convention of the National Editorial Association, to be held at Cheyenne, Wyoming, July 20 to 23, it is probable that Hon. Lemuel C. Hall, vice-president of that organization, will be elevated to the presidency, according to the usual custom.

Mr. Hall has been for many years publisher of the weekly *Courier*, at Wareham, Massachusetts. His business has been a continued success and his editorial pages have been of exceptional merit. And some of the oldest members of the N. E. A. remember when Mr. Hall became interested in that organization. He has been a faithful and active participant for many years. In his quiet and dignified way he has impressed his views on the organization for good, and has made friends of all who have attended the sessions.



LEMUEL C. HALL

Last year, at the Memphis convention, Mr. Hall was advanced from the chairmanship of the board of directors to the vice-presidency. He has given much of his time and talents to legislative activities at Washington, and in his contributions to the trade press has manifested a clear conception of the newspaper, both as an educational factor and a business.

The South Dakota Association's Code of Ethics

A code of ethics is a good thing for any newspaper organization to have; it is a good thing for any individual. Like the Bible, such codes contain fine sentiments and sometimes precepts and examples. And whether those newspapers within the domain of the organization adopting such codes live up to them or not, they know there are such things, and that it is better to be ethical than otherwise.

Recently we noted the code of ethics of the South Dakota Press Association, which for brevity and clear statement is one of the best we have seen. It reads:

1. To aim to be of service always in our relations with the public.
2. To adhere strictly

to the truth in news, editorial, and advertising columns.

3. To keep our readers fully informed on all matters of vital interest.
4. To reserve the right of decision in what shall be published and what shall be omitted, that our papers may be clean and the rights and reputations of individuals respected.
5. To ban all advertising which is indecent or intended to defraud.
6. To demand just recompense, fair treatment, and respect from those whom we serve.

Watch Your Step

United States Senate Bill 133 regarding prohibition enforcement contains one sentence which reads: "The manager or person in charge of any newspaper or magazine publishing such advertisement in violation of this act as well as the person causing the same to be so published shall be deemed guilty of a violation thereof." This refers to the part of the act which states that the wine or spirits content of a given medicinal preparation must not be mentioned in any advertisement published respecting such preparation. If this bill passes, and it probably will, watch your patent-medicine copy.

Iowa Paper Reaches Fiftieth Year as a Daily

The Creston (Iowa) *News Advertiser* recently issued a special thirty-six-page edition in commemoration of its fiftieth anniversary as a daily. The newspaper was founded as a weekly fifty-seven years ago, but became a daily in 1879.

The present paper is a merger of the Creston *Evening News* and the Creston *Daily Advertiser*, which were combined through the organization of the *News Advertiser Company*, of which Frank Thayer is president and Joel R. Hill is the publisher and treasurer. Mr. Thayer, who was formerly with the *Springfield (Mass.) Republican*, has taught journalism at the University of Iowa, University of Kansas, and Northwestern University, and at the latter institution he aided in the establishment of the Medill School of Journalism. He is the author of "Newspaper Management," which treats of the business phases of publishing.

Publisher Broadcasts Regularly for Newspapers

H. L. Williamson, proprietor of *United States Publisher*, Springfield, Illinois, is broadcasting a regular monthly message to the newspapers of the United States through Radio Station WENR, Chicago. The first message was put on the air at eight o'clock on Sunday evening, April 28, and concerned the coming National Editorial Association convention at Cheyenne, Wyoming. Mr. Williamson broadcasts at eight on the last Sunday evening of every month. This station is one of the most powerful ones in this section of the United States, so tune in and benefit by these messages to publishers.

Review of Newspapers and Advertisements

By J. L. FRAZIER

Junction City *Republic*, Junction City, Kansas.—We regret that in view of the size of your town, the paper itself, and the amount of really interesting news matter carried, the first page makeup is so flat and uninteresting. Except occasionally the only heads are single bold-face lines of the machine letter used for setting the text. A glimpse of the first page of the Northfield (Minn.) *News* reproduced herewith emphasizes better than a thousand words the importance of good headlines that show and their attractive arrangement. Your presswork is fairly good, although in consequence of too little impression perhaps and too much ink it is not high grade, and considerable slur and some offset are evident. While the advertisements are as a rule well arranged and displayed you employ too many styles of type, and the borders in a number of instances are too pronounced. Plain-rule borders, unless too heavy, will not detract from the type matter, and result in a more pleasing page as well. You can regulate the weight of the rules, if you so desire, by the size of the advertisements, though as a general rule it is better to use a triple two-point rule border on the larger displays rather than a single six-point face. In fact by establishing the two-point rule as standard and using it singly on the small ads, then double and three parallel on the larger ones, you will achieve an attractive appearance and harmony between advertisements and borders, and without the distracting clashes of tones sometimes now evident. Ribbon borders are particularly unattractive and dominate the advertisements in which they are used.

Vista *Press*, Vista, California.—The magazine section of your "Progress Edition" is excellent in all respects. The typography is neat, attractive, and legible, and the presswork on the machine-finish paper is excellent. We are sure you will agree that the best of the advertisements, all of which are well arranged and displayed, are those in which one series is used for all display. Your regular edition of even date is likewise very good, although the larger news heads on the first page ought by all means to have secondary decks; the abrupt break from the large headline type to the reading matter is not pleasing in appearance and, furthermore, has a tendency to jar the senses. The eye likes less pronounced, that is, more gradual, changes in the sizes of type, at least when closely spaced.

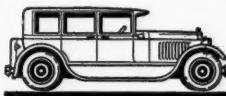
Marion Daily *Republican*, Marion, Illinois.—Our compliments are tendered on the excellence and impressiveness of your special "Progress Edition." The illustrated first page on which the various industries of your locality are pictured is exceptionally fine. Our use of the term "excellence" applies more particularly to the character of the contents and its handling editorially. While the issue is not bad mechanically it could easily be improved, and by simple means. The presswork is only fair; considering the fact that too little ink is used, there should not be the slur that is so evident on the one side of the sheet, even considering the kind of press we imagine you have. There are great differences in the appearance of the halftones, some showing plainly that



First page of special edition of the "Brookings County Press," at Brookings, South Dakota, featuring items about printing that should be of interest to the paper's readers

they are under type height, and others that they are of too fine a screen. Consider in this connection the three cuts on page 3. While the advertisements are commendably arranged and displayed, better type faces would result in their improvement. However, the most serious fault with them is the use, in a number of cases, of

MERCEDES BENZ



Unbedingte Betriebssicherheit bei
höchster Beanspruchung und eine
ideale Raumverteilung bestimmen
den Wert unseres Mercedes-Benz

DAIMLER-BENZ

AKTIENGESELLSCHAFT · STUTTGART-UNTERTURKHEIM

This simple and effective German advertisement represents an appropriate handling of the sans-serif letter

borders that are altogether too heavy. Twelve-point rules are entirely too strong. Borders of a spotty character, that is, those the units of which attract individually, should also be avoided. One of the difficulties of the six and twelve-point face rules is that the joints are pronounced. Read the last two or three sentences in the review of the Junction City *Republic*, found in the first review.

The *Highlander*, Lake Wales, Florida.—Your special forty-page edition complimenting Edward W. Bok on the erection of the carillon in your city which President Coolidge traveled from Washington to dedicate is splendid in all respects, especially editorially. We are quite inclined to agree with you that in it you brought together more information about carillons than has ever been brought together "under one roof." It makes mighty interesting reading and gives the edition distinction. The 3,304 inches of advertising also looks good. We are here reproducing one of the pages, but regret it is not the first, on which Calvin Coolidge's portrait appears, but which was damaged in the mails beyond the point of permitting a satisfactory cut to be made.

TELESCOPE PUBLISHING COMPANY, Belleville, Kansas.—It's a pleasure to be able to tell the world that one of the best so-called "country" newspapers, at least mechanically and typographically, probably also editorially, comes from the editor's home state. The beautifully ar-

ranged first page of your February 21 edition presents just about the ideal number of display news heads of just about the ideal size for a weekly. They are large enough to show up well and not so large as to look sensational and unpleasing, or to give a false impression of the importance of the news events they cover. Only the fact that the presswork is slightly uneven keeps the newsy-looking page from being perfect, practically speaking. The advertisements are well arranged and displayed, too, although spacing is bad in the heading of the Lippman space, for instance. We suggest, however, the elimination of the extra-condensed Cheltenham Bold in the advertising, as it contrasts quite disagreeably with the Cooper Black especially and with the regular Cheltenham Bold to a lesser degree, and the two latter faces also clash somewhat. The points about type faces, however, are fine ones with respect to newspaper, and though suggestive of possible improvement would probably go unnoticed in reviewing the many papers where more pronounced faults are the occasion for criticism.

Brookings County *Press*, Brookings, South Dakota.—We are reproducing the first page of your fiftieth-anniversary edition, which has added distinction through the fact that the wrapper section is printed on cornstalk paper. While the printing qualities of the paper in question are subject to considerable improvement, which will doubtless be brought about, your work on this paper is far ahead of what many publishers obtain from regulation newsprint made from wood pulp. In your case, too, more impression would have made a great difference, and we note too that the fountain was opened wider on one side than on the other.

Your comments are interesting, hence we are taking the liberty to quote from your letter as follows: "No special attempt other than that of utilizing the cornstalk cover, used as a novelty and for the purpose of showing our people, who are agriculturally minded, a sample of this new paper, and to give a few sidelights on the progress of the press and printing in general, was made in this edition. As you know, undoubtedly, the cornstalk paper is not adapted at this time to very good presswork—at least was not with us—being of such a hard texture that a medium quantity of quick-drying ink smears and a small quantity fails to give clearness. In printing we used the identical ink that we have used with excellent results in standard

attention individually, hence draw too much attention to themselves. We suggest the use of plain rules, and not thick ones either. We also recommend the pyramiding of all advertisements, banking them in the lower right-hand corner, the established practice of the best papers in town and metropolis alike, and especially that you do not place ads in the upper corners of a page as you do, with reading matter along one side and below. This cheapens your paper. Your type faces are not high graded and in one or two instances the major display in advertisements, as for instance that of Earl Butler in your January 31 issue, is too small in relation to the size of the type that you have employed for the text matter.

in fact, is very impressive. Cloister or Goudy Bold would have combined with the Cooper to much better effect. We regret a satisfactory reproduction cannot be made from the proof you sent, which came through torn and dirty.

The Waseca *Herald*, Waseca, Minnesota.—We have enjoyed looking over the several issues you submit. They are mighty fine indeed; in fact, except for the use of some gothic and extra-condensed caps in some of the heads, and six-point rule borders around some of the very small advertisements, where two-point would be more consistent and agreeable, the paper is one of the best reviewed in this department. The first pages are consistently and uniformly good-looking and interesting in appearance.

Two unusually attractive first pages, one from a special and the other from a regular edition.
Interesting facts about the special from Florida are given in this department

paper of similar appearance, but we failed to get more than ordinarily legible work on this cornstalk paper. We are not sending it as a sample of 'fine printing,' but rather as what we think is an interesting sidelight on the development of the country newspaper and printing business in 50 years."

Mount Ayr Record-News, Mount Ayr, Iowa.—While your paper is commendably edited and carries a fine amount of advertising, it can easily be improved. Presswork as a rule runs a little too pale. There are too few news heads on the first page, the lower part being quite barren, and you should also have two or three sizes or styles instead of just the one, not only for the advantages of variety but to permit of using more than you could possibly use of just the one rather large size and to give an impression of the importance of the items by the sizes of the heads covering them. You apparently have a liking for flashy, spotty borders; those you use are not only too weak in tone to harmonize with the type but the units attract

New Zealand Herald, Auckland, New Zealand.—In the production of your annual "Motor Trade Review" special you have reason to feel mighty proud indeed. It is just as fine as can be. While the outstanding feature is the exceptional artwork of many of the advertisements and especially in connection with groups of halftone illustrations, the effective display of the advertisements and also the clean, uniform presswork are highly commendable too. Only an occasional bold line of the extra-condensed Cheltenham Bold damages the appearance of the fine advertisements, and only the fact that it is a little pale keeps the presswork from being perfect for news stock, although the half-tones are remarkably well printed.

LAWRENCE H. WALTER, Oshkosh, Wisconsin.—Except for the fact that the Century Bold is somewhat too contrasty to harmonize with the Cooper Black in the display of the page advertisement "Prices Walloped" for Zimmerman's, the handling is excellent throughout. The layout has force and interesting character.

Southington News, Southington, Connecticut.—In general, and especially as regards the layout, the advertisement "Protect Your Valuables" is very effective. If the text matter were set in an old-style bold-face like Cloister, for example, harmony would be better, and the distribution of white space inside the lower panel would be improved if the larger Century Bold were set in wider measure and the two lines in the smaller size were squared up and centered. The border arrangement is interesting, and the silhouette illustration makes its character and the use of the Franklin Gothic type for display very appropriate in this advertisement.

very appropriate in this advertisement.

H. R. MOSNAT, Chicago.—*The Breeders' Gazette* is typographically much more than one would expect of a publication in that field. But why not? Everyone likes a readable and attractive-looking paper, and we are firm in the belief that, while some might consider it better typographically, including makeup, than necessary, its appearance is a decided factor in maintaining your circulation at high level.

International Congress of Printers Achieves Important Results for Industry

By Our Special Representative

WITH delegates from twenty countries, and representatives and individuals as well, the third International Congress of Master Printers met at London on April 12. This is a great forward movement, destined, I believe, to have a powerful influence on the standardization and progress of the printing industry throughout the entire world. As yet it is a feeble attempt, but if rightly handled this group will prove to be a great connective link between all the forces looking toward betterment and improvement. The world is getting smaller, and the continuation of the International Bureau in London, even if but for a short time, unites the printers in a concerted effort to standardize and simplify the methods and materials in connection with their industry.

London, of course, welcomed the delegates with chilly weather, and the hall was intensely cold, but in spite of this obstacle the great majority of the delegates remained throughout the session.

E. C. Austen-Leigh, president of the Federation of Master Printers of Great Britain and Ireland, presided, and welcomed the delegates. A. Kaminker, of Paris, translated the oral addresses and debates, so that those who understood English, French, or German could follow the discussions. His was a remarkable undertaking, and made the congress a success in understanding, for without this an international congress would be at a standstill. The principal papers were printed in all three languages for the benefit of the delegates from the different countries.

Gabriel Delmas sounded the keynote in his "Notes on Rationalization." He pointed out that while printers as individuals were constantly seeking to introduce improvements and better business methods, international coordination was lacking. After reviewing many efforts, he plead for a continuance or definite organization of the International Bureau for investigating problems of the printer.

W. Howard Hazell, of London, struck the keynote of the congress with his paper on "International Standardization and Simplification," stressing the needs of paper and ink. The reduction of sizes of papers especially was pointed out as one crying need, and the introduction of uniform colors for three-color and four-color printing was mentioned as being most desirable. It is to be regretted he did not touch upon standardization of type height and the point system for the use and benefit of the entire world.

R. A. Austen-Leigh, of London, touched on the matter of "International Organization," calling attention to the first con-

gress, in Gothenburg in 1923, and the second, in Cologne in 1928. The late Wald Zachrisson, of Sweden, first pointed out the necessity of coöperation in the formation of the International Bureau. Lack of proper financial support so far has hindered the work. The speaker stated his firm conviction that good is bound to come from international coöperation—not only as to material advantages, but also from social intercourse.

Rudolf Ullstein, of Germany, followed in much the same manner, stressing the importance of international organization, which is demanded in the interests of the printers in all nations. He suggested the immediate establishment of the bureau in England, which seemed to be the best location for this purpose.

The last two papers were read at the afternoon session, which met in the same room as the luncheon, this room being somewhat warmer than the one in which the morning session was held. As a result of Herr Ullstein's suggestion a resolution was passed to continue the work of the bureau in London, under the support of the Federation of Master Printers of Great Britain and Ireland, assisted by organizations of other countries. A proper method of financing was to be evolved, and a real foundation laid for the carrying on of international work.

On the previous evening a reception was held in the Guildhall, London, where the delegates were presented to the lord mayor of London, the mayoress, and the senior and junior sheriffs and their ladies. The great hall was well filled, and the band of the Royal Regiment of Artillery played during the reception and furnished music for dancing afterward. One could almost picture thousands of similar historical events in the past, with men and women from all nations gathering and being received by the lord mayor in his crimson fur-lined coat with all the decorations of office, flanked by his sheriffs and their ladies. Evening dress, decorations, beauty, talent, and music abounded, thrilling all, even those who were accustomed to spectacles of splendor.

As a special honor the Art Gallery and Museum were opened to the delegates, where the jeweled scepter, the city purse, and the pearl sword were on display, as well as the originals of the charter and other ancient records. To describe even a portion would take too much space. If others viewed them with the interest that this American did, those who secured the display for the edification of the delegates may be sure their efforts were repaid in terms of information and interest.

The climax of the congress was the banquet in honor of the delegates on Friday evening, held in the renowned Connaught Rooms. Sparkling wines of four kinds and 1920 champagne, between courses, reminded those from a certain country that such things are still to be had. The seating arrangements were especially good, the English delegates and ladies being interspersed with the foreign delegates and their ladies, and the various countries were thus represented throughout the spacious room. A. J. Bonwick responded to the toast "The Art of Printing" and succeeded in pointing out its vast importance to the world, and how proud printers should be of their craft and business. With regret I must say that he did not seem "strong" enough to suit me. He was just a wee bit timid, but much "stronger" than other speakers in the past. As an indication of the future, the toast pointed to a better realization of what printing is and will be in years to come. It is a toast that must be continued at each session of the congress, and one for all other similar gatherings of printers.

Gabriel Delmas, of France, and Frank J. Smith, of Rochester, New York, responded to the toast, Mr. Smith stating that as president of the United Typothetae of America he represented Canada as well as the United States, the U. T. A. being an international organization of the printers in North America.

The toast "Our Guests" was proposed by William Maxwell, vice-president of the British federation, and responded to by Herr Weber of Germany and O. Strandberg of Denmark. The last toast, "The Chairman," was proposed by Ed. Pawłowski, of Poland, and well did he voice the thought of all as to the remarkable manner in which the congress had been conducted, and convey the thanks of all to E. C. Austen-Leigh for his delightful manner in conducting the sessions.

So in a glow of splendor the congress ended. Only a start has been made toward international understanding and coöperation, but I believe it is based on a liberal and enlightening policy which will certainly advance printing and assist printers in understanding their business better.

I must add my appreciation of the privilege of attending this congress, which I regard as an advance in the right direction. I know from personal experience at this one meeting that printers will be quicker to understand and appreciate the problems of each country. In addition to all this is the forming of acquaintances, the personal contact and impression of personality of those who had been but names, or signatures on a sheet of paper. The impersonal is done away with, and future contact through letters will be closer and understanding surer because of the congress which met at Olympia.

Just What Is This "Dangerous" Competition?

By ROY T. PORTE

No one contends that competition is not the life of trade—in fact it is the only real life of trade, for without competition trade would be a dull, uninteresting, and backward thing. It is competition, the clash of competitive forces, that brings out the best in trade, makes for advancement and progress. The man opposed is the man who fights. Unopposed, there is nothing for him to fight for. He sinks back into inertia, and becomes about as useless as a dead thing—no vitality, no ambition.

With this contention out of the way, another contention comes up, and one not quite so easily disposed of: If competition really is the life of trade, then which is to be preferred—fair competition or dangerous competition?

Ask most printers what they consider "fair" competition, and the answer will be one that is based on anything but a cut price. Questioned as to "dangerous" competition, printers will at once loudly proclaim it as the kind that cuts price. With true dignity they will point out this and that instance where a good customer was "ruined" by another printer who cut the price and took all the work away, and made the complaining printer seem a robber in the eyes of the buyer. Such competition is "dangerous" because it tears down and destroys confidence, discredits the industry, and so on. I have never yet heard a printer describe any other kind of competition as dangerous.

The life history of the cut-price competitor is known. For years he has been studied and diagnosed, and by this time he should be understood. His habits are perfectly familiar to all. How he works, what he does, have all been held up to the light. We know the purchasing agent, who plays with him as a cat does a mouse, cudgeling him, teasing him, patting him on the back, and appearing to be a friend, but all the time taking his business life-blood, keeping him poor and an abject slave, by absorbing part of the income that should be his, so that the parasite might live on and wax fat, both in flesh and in his bank account.

The two are continually at warfare, although the competitor seems not to know it. In fact he is sometimes proud to call the parasite a "friend," probably because the parasite gives him little bits of nourishment from time to time and allows the competitor to live a little longer.

On the horizon the parasite espies a new competitor—a nice fat one, proud and feeling very spiffy. The parasite decides this is a choice morsel; anyway, the old one is a bit stale, and almost dead.

With uncanny instinct the parasite alights on his new victim; and soon this competitor becomes a victim, while the old one lingers on, and being in a weakened condition can do but little harm in the future. To all intents and purposes he is dead.

Again, a real dose of goodness might be injected into the almost-dead competitor. He has had time to reflect on his badness, and what the parasite has done to him. Like a butterfly emerging from the cocoon, he is a changed person, and becomes a different kind of competitor—but one is led to wonder if he is not more dangerous now than before. He may have changed his old price-cutting habits and gained new habits far more distressing and worrying than before.

Then there are the mail-order competitors who worry so many printers in the smaller towns. They are all known, their habits have all been studied, and their parasites have been all classified, checked over, and completely surveyed.

These competitors think there is a fortune in the mail-order business. They send out batches of circulars, advertising cut prices on letterheads, envelopes, cards, and so on. They are close brothers to the cut-price competitor, but work a little differently and attract a different parasite. Sometimes the parasites are few, or the mail-order competitor becomes discouraged and does not find enough nourishment in the mail-order method. In such cases his habits are known to have been changed. But the trouble is, the poison the mail-order competitor sends out is worse than the competitor himself. The competitor may die, but the poison lives on in the form of the circulars with ridiculous prices which other competitors must meet—so some of the weak ones think—or put up a gallant battle to prove the poison of the quoted prices.

The poison attracts the peculiar parasite which feeds on the mail-order printer. It is generally termed the "cheap-skate," whose nature is always to look for a bargain, whose life is made up of doing cheap little things, looking for the best of it in a small, nasty way. It cares nothing for the building-up of the community or the advancement of the business interests, if it can only get something at a low price. It likes to brag how cheaply it can buy things, and never says a word about how good a thing may be.

The mail-order competitor attracts the "cheap-skate" and really does very little harm, although the poison floats around and partially inoculates seemingly well business men. It is only a mild dose of "cheap-skatedness," and easy to combat.

These are only two of the known so-called "dangerous" competitors. Their habits, and the habits of their parasites, are all well known, and it is almost a misdemeanor to call them "dangerous." As a matter of fact, they are mostly "dangerous" to themselves, as the normal healthy printer pays little or no attention to them, or, knowing their habits and those of their parasites, is content to have them fight it out and lets it go at that.

In the past few years another "dangerous" competitor has arisen, who seems to run anything but true to form. It is hard to put your finger on him, except that he does things differently, and is the enemy of the other "dangerous" competitors and parasites. Frequently he cracks the whip, and the parasites dance to his music and seem to like it, although apparently they are quite shame-faced about it.

He is not of the tribe of cut-price or mail-order printers you so well know. He is of a different sort entirely.

Just as you think you have a customer nailed solid, have given good service and clean printing, along comes the new competitor and all the work goes glimmering. This new upstart—or an old competitor rejuvenated—prates about color, newer methods of appeal, display, the passing of the old catalog and the old methods of printing, and of the modern movement. Dazzled, the good customer falls for the talk, succumbs to the wild printing and newer things, and, paying a price you would not dare to have asked, becomes pleased with what he has bought, forgetting the old and reliable. Strange, but this customer says it pays to get that sort of printing—the kind never dreamed of a few years ago. By all the rules it is wrong, yet the buyer willingly pays the price.

First one good job and then another goes. It is not the cheap stuff at first, but the kind in which there is a fair profit. Just when you think it is about over, the new competitor hits you in a new place, and another kind of work is gone—and at a higher price. Strangely again, the buyer says it costs him less in the end than the other, or that his competitors are doing it and he must follow.

There is that nice comfortable house-organ you have been doing for the factory. Nothing fluffy or wonderful, but a nice job every month. Suddenly the copy doesn't come in. Inquiry leads to the discovery that the new dangerous competitor has taken it away from you. When it appears, there is a modernistic cover, and the inside is all dolled up with the new-fangled composition; it is far from the staid, reliable girl of your acquaintance.

And the price the factory paid for it! Not in your wildest dreams would you ever have thought of the factory parting with so much money for its house-organ. The firm used to kick about the expense of the old one; but now the boss and everybody about the place take several hours off when it appears and gaze on it in admiration. It makes a hit in the trade. There is a lot of talk about it, and the factory follows it by a lot of new kinds of folders, circulars, show cards, and even stationery in three colors and no black. The delivery wagon is given a new coat of paint, the old sign torn down and replaced with a jazzy one, the salesmen spruce up their appearance, and the ste-nogs break forth in new outfits—bright, cheery, clean, and all alike. New life seems to have hit the factory, but meantime you have lost an old, reliable account, and there is no joy in your soul.

And the prices! No cut prices, for there isn't a chance to get in with a bid. Each number of the house-organ is differ-

ent; all the magazine and newspaper ads are now set by this dangerous competitor, and each time they are different. What chance is there in getting the work back at any price when there is no repeat work, but always a different kind of job, changing, newer, until one never knows what is likely to happen next?

There are the office forms, of course; just the same old stuff. But suddenly another dangerous competitor appears. He makes a survey of office forms, changes many, uses a better paper all around, and gets the whole order for a year's supply. When the year rolls around, and there is a chance to get some of the business, this dangerous competitor again has a bright idea, the forms are "improved," and he alone gets a chance to do the printing.

I could go on for some time telling more about such dangerous competitors, who seek business in a new way. The old cut-price competitors are known, and their methods are known; it is easy—if not desirable—to combat them. This new dan-

gerous competitor does not stay put. He is continually changing, is never twice alike, is hard to find; and there seems to be neither help nor cure for him.

The only thing left is to get a touch of the disease and become dangerous also. In that way there may be a chance, but to continue on as now is fatal.

The worst of it is, this means a lot of work, staying awake nights thinking and planning, scheming and engineering. The old lazy way is gone. The new way is work, work, work. The old way meant a little worry as to where the money was to come from to pay the help's wages and paper bills. The new way means that this financial worry has been considerably lessened, but a new one has been added.

Strange to say, all those who have ever caught the new disease bear testimony as to the great amount of fun and pleasure they are getting out of it. It has put new life into them, and they conduct themselves like new men and competitors.

Recently I asked a printer why he had located in a certain city, as it had the reputation of being filled with cut-price, or low-priced, printers. He was a very good printer—above the ordinary. I thought he would have chosen another city I mentioned where good work was done by most of the printers, and there was very little low-price competition.

"Not for me," this printer said. "That last town offers too hard and dangerous competition. To get in there one has to be a wonder, and do better work than is being done. The buyers are educated up to it; they demand it. If a cheap price is made to get work, it must be better quality than before or it will be refused. The buyers there are wise. Now, in this town I am in, the printers can't afford to do good work at the prices they ask. It is impossible to do so and live. I am charging more than any of the others, and doing better work. It is easy to do better work than they are doing—you couldn't do much worse. As between the two cities, my work now shines out like the sun breaking forth from the clouds, while in the other city I would be but one of many doing the same kind of work."

"No, I didn't want so much hard competition. I wanted to locate where the competition would be easy, and I am finding it so. Funny, but almost everywhere you will find some buyers of printing who want good work, and who, when once convinced they can get it, are willing to pay the price."

"Wilson," one of my new customers recently said, "I used to have a terrible time with my printer—never had the work on time, mistakes, bad work, and so on. You rob me on price, but when I give you a job I just forget it, as I know it will be done on time, done satisfactorily, and, in fact, better than I expected."

Hell-Box Harry Says—

By HAROLD M. BONE



Many a printer who started in business on a shoestring has given his competitors a financial lacing.

A stoneman may make up a form, but only the bindery girls can make up their faces.

Even the printer occasionally buys furniture on the instalment plan.

A drifter is a compositor who thinks he would be violating the Constitution by working on a California job case in any other state in the Union.

The average feeder gets a drowsy feeling every time he gets near the bed of a press.

Would you call a compositor who puts in a considerable amount of overtime a galley-slave?

Unless a paper salesman is fired with enthusiasm for his work, he is apt to be fired with enthusiasm by his boss.

The book in which all publishers are most vitally interested is the good old pocketbook.

No, Oswald, plates are not used in the printing business for the purpose of serving pi.

*When doing fussy work for
The tailors in your block,
You're bound to "suit" their fancy
By using "coated" stock.*

"I say," the printer went on, "that is going some, but it shows plainly why I went to that town. Had the other work been satisfactory, and done on time, how could I have secured orders at a better price? I would have to be better, or continue to be just as good. I am satisfied with my present cheap competition, although I hear that the other printers are wild because I am getting some of the good work. They say there must be something wrong, and as long as they continue worrying I am satisfied. If they ever get right, and start to do better printing than I do, or just as good, then it will be my time to worry about the situation.

This man seems to be of a funny turn of mind. Picking out a town whose prices are low, because the competition is easy! Truly such a man is dangerous; there is something unusual about him. It is hard to understand, isn't it? It is, if you go by old standards and ideas!

(The high points of an address recently delivered by Mr. Porte before the Master Printers' Association of Newark, New Jersey)

Evanston Paper Pays Tribute to R. O. Vandercook

Probably one of the best-known individuals in the printing industry is the gentleman who bears the name of R. O. Vandercook. He is here, there, and everywhere when printers get together in convention, and also sees hundreds of them individually at other times. The thousands who know him will be interested, therefore, in a story about him which appeared recently in the Evanston (Ill.) *News-Index*, which not only bears witness to his standing with the home folks outside the business, but relates interesting and intimate facts about his more recent activities. It reads in part as follows:

Many of the oldtimers along Davis Street remember R. O. Vandercook, who with E. L. Shuman started the Evanston *Press*. In those early days "R. O." was head pressman, makeup man, and general devil of the newspaper office, and, incidentally, he was also business manager and advertising manager.

Not having adequate machinery to do the work as he thought it ought to be done and lacking the capital to buy new machinery, he gave considerable attention to the mechanical equipment in the newspaper office, and by the force of necessity, developed ideas and invented a proof press which is now assisting most of the major publications printed in English.

He and his wife are now in England attending the International Graphic Arts Exposition being held in London. Mr. Vandercook's machines are popular in London, and selling there at a much higher price than machines made locally for the same purpose. Advertising in recent English trade papers gave out the fact that one hundred of these machines are in use in sixteen of the strongest plants in London.

Mr. Vandercook's three sons are with him in business. The oldest is the office superintendent, the next is superintendent of the drafting room and design, and the youngest son is superintendent of production.

Pantone, a New Marvel Among Methods of Printing

By STEPHEN HENRY HORGAN

PANTONE is at present the method of plate-making and printing most discussed among printers. Like all new ideas it has its optimist-friends and pessimist-scoffers. Considerable attention has been given to it in these pages because it is a typographic method of printing from a perfectly planographic plate, or it will print planographic illustrations and type in the same form. Should planographic printing increase in popularity among buyers of printing it will be produced with typographic presses, and the latter will not have to go into the junk pile, as is so frequently predicted.

In order to investigate pantone personally, I went out to Alperton, a London suburb, where the experimental laboratories are located. The works include a group of substantially erected and well-equipped fireproof buildings, each one devoted to a single branch of the work, and all indicating faith in the future of pantone. It was on this spot that, during the war, G. Constantesco, the Rumanian engineer, devised the mechanism whereby a machine gun on an airplane can shoot forward through the propeller without the possibility of hitting one of the blades, thus making the airplane a most effective engine of twentieth-century warfare.

A. Ronald Trist, inventor of pantone, welcomed me most graciously and assured me that everything about the plant was open to the representative of THE INLAND PRINTER. He would answer all my questions and prepare an insert if necessary, for he knew that this journal reaches publishers and printers in every country. I had with me a rare old mezzotint engraving, borrowed from the St. Bride Technical Library, as a test of what pantone could do with a difficult subject. This Mr. Trist accepted, and took me into a well-equipped photographic studio, where the old mezzotint was immediately photographed on a process dry plate. The screen is used in contact with the dry plate in the camera. This screen is covered by one of the Trist patents, and is made by him. It is worth an article by itself. For many photomechanical methods it has advantages over the present screens in common use. It was a matter of but a few minutes when the mezzotint negative was made. Every negative made in this studio is timed by a foolproof scientifically devised scale, even color-separation negatives. These negatives would require a separate story, for the color camera is another of Mr. Trist's inventions.

When the mezzotint negative was dry it was taken to the next room and photo-printed upon a sixteen-gage copper plate, chromium-faced, that had been sensitized with an ordinary photoengravers' enamel. After the photoprint was developed and the enamel image burned in as is customary, the chromium surface was etched away between the dots, the plate silvered, rubbed with "gray powder," which is a mixture of mercury and chalk, and it was ready for the press after it was mounted by "sweating" on a solid type-metal base. This issue's frontispiece shows the result.

One of the artistic features of pantone printing is that a plate mark can be embossed in the paper at the same time the printing is done, with ink showing at the edges as in old copper-plate prints; this is shown in this insert. The paper of course is any rough-surfaced stock from tissue up to cardboard. There is no makeready. The only other difference between pantone and ordinary relief printing is that the printing ink should contain a small percentage of mercury, to continue the supply of this metal, which amalgamates immediately with the silver between the lines and dots in the printing plate and repels the ink between these dots. An advantage of pantone printing is that ink cannot fill in between the halftone dots, as the mercury amalgam repels it.

The painting by Doyle shown in the pantone insert depicts the scene when William Caxton, England's first printer, showed the abbot of Westminster monastery how type printing was done. The abbot had given Caxton a place in which to set up his press in a house pointed out to the visitor today as the "Red Pale" in the almonry where the monastic alms were distributed. Another patron of Caxton was Earl Rivers, who is shown with his left hand resting approvingly on Caxton's shoulder. The fourth figure in the picture is Wynken de Worde, Caxton's assistant, who had just inked the type form. One hundred books are said to have been printed by Caxton. After his death in 1491, one year before Columbus discovered America, it was found he had left all of the printing material to de Worde, who is credited with nearly eight hundred books. His last book was "The Complaint of the Too Soon Marryed." He died in 1535. Caxton is buried in St. Margaret's churchyard. In this church above the door is a window commemorating Caxton, who is shown standing between the venerable Bede and Erasmus.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Death of A. W. Michener

Albert Warren Michener, advertising manager of the Challenge Machinery Company, Grand Haven, Michigan, died on April 8. Mr. Michener was born in Boston in 1872. He learned his trade in Minneapolis, but in 1893 went to Chicago. He had a business of his own, and then served as manager of the Review Printing and Engraving Company, later becoming superintendent with George E. Cole & Company. For the last eleven years he had served as advertising manager for the Grand Haven organization.

Mr. Michener is survived by his widow and three children. His passing is deeply mourned by his associates and by the many friends he had made in the course of a busy and respected career.

New Book on Mechanism of the Intertype

The Intertype Corporation announces the publishing of what is considered the most comprehensive book on intertype machines ever produced. This text, entitled "The Intertype: Its Function, Care, Operation, and Adjustment," consists of 424 pages, including 175 new illustrations. It was prepared primarily for the operators and machinists who are not experts on composing machines, but also contains plenty of special information for the experienced mechanic. One important feature is the material on how to forestall troubles caused by neglect, and how to correct those that do occur. This text, attractively bound in fabrikoid, may be purchased from the Intertype Corporation at 1440 Broadway, New York City.

Illness Causes Retirement of R. D. Clark, Junior

The American Type Founders Company announced on April 12 that R. D. Clark, Junior, who for thirty-three years has been connected with the Pittsburgh house, most of the time as manager, had been forced to resign because of long-continued illness, and that Robert F. Hawang was his successor. Mr. Hawang, who was promoted from the sales staff of the New York City branch, learned the printing trade in the plant of the eminent

Gibbs Press of that city, where he is widely known and highly esteemed, and has been a very active worker in the Club of Printing House Craftsmen. He went with the A. T. F. company in 1901 at the age of twenty, and with the exception of four years, during which period he managed a



ROBERT F. HAWANG

printing plant, has been in the employ of the company ever since that time.

Printers of the Pittsburgh territory join in the hope expressed by the management of the American Type Founders Company, that, relieved of the responsibilities of an important and exacting position, Mr. Clark will soon recover his health.

Coincident with the announced change in managers the company announces that on May 1 its Pittsburgh branch will occupy its new and larger quarters in the Crafts Building at 405 Penn Avenue.

Inland Press Meeting

The early-summer meeting of the Inland Daily Press Association will be held at the Morrison Hotel, Chicago, on May 21 and 22. An important program has been prepared for this meeting.

Five Ink Firms Merged in New Corporation

Announcement is made of the organization of the General Printing Ink Corporation, which is a merger of the George H. Morrill Company, the Fuchs & Lang Manufacturing Company, Sigmund Ullman Company, Eagle Printing Ink Company, and the American Printing Ink Company. The corporation will own and operate eight manufacturing plants located in New York City; Chicago; San Francisco; Jersey City; Norwood, Massachusetts, and Harrison and Rutherford, New Jersey. Other plants will be leased in New York City and Hoboken, New Jersey. Thirty-five sales offices are to be located in the chief consuming areas of the United States. It is expected that each company will retain its own identity, retain its same staff, and handle the same products as it has in the past.

United States Envelope Creates an Import Division

The United States Envelope Company has established another division for the handling of imported paper and specialties, to be known as the Thomas N. Fairbanks Company, Import Division, United States Envelope Company. This division will be operated under the supervision of Thomas N. Fairbanks, who for the last twenty-seven years has been actively identified with the importing of papers of unusual distinction. E. V. Johnson, general manager of the company, is looking forward to the finest results from this new division with Mr. Fairbanks at the helm.

"The Linotype News" Issues Anniversary Edition

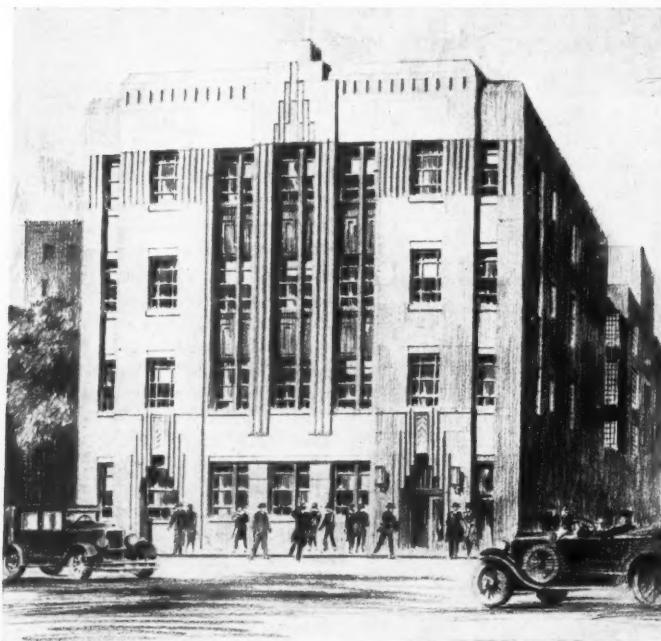
The Linotype News has celebrated the fiftieth anniversary of the Mergenthaler Linotype Company in a special issue containing historical information of great interest to those in the printing and allied industries. Views of crude predecessors of the present-day highly perfected typesetting machine are shown, with a description of the difficulties through which the pioneers fought their way before the machine had developed into a commercial success. Present officers of the concern are

shown, and pictures of the main plant and its many branch plants. The issue is an excellent summary of the background of the Mergenthaler Linotype Company, one of the important pillars of the printing industry of today.

During the April conventions of the American Newspaper Publishers' Associa-

tance of federation members. Among the speakers of recognized ability scheduled to address the delegates are: J. L. Frazier, editor of THE INLAND PRINTER; Gordon C. Hall, commissioner of the Associated Printers of St. Louis; E. W. Palmer, president of the Kingsport (Tenn.) Press, and W. R. Ashe, cost accountant of the

ing students in the printing schools of North America and also to apprentices at the trade. The prize is a gold medal. Essays must be about a thousand words in length, should be typewritten or written on only one side of the paper, and must be mailed on or before November 1, 1929, to the Department of Education, United Typothetae of America, 173 West Madison Street, Chicago. Everyone contesting must have been either a printing student or an apprentice for at least six months.



The new plant of the Saturday Night Press, Detroit, which will be ready for occupancy early in July

tion and the Associated Press, at the Waldorf-Astoria Hotel, New York City, the Mergenthaler company was represented with an interesting and informative exhibit which drew favorable comment.

E.S.M.A. to Meet in Chicago

The 1929 convention of the Engraved Stationery Manufacturers Association is to be held at the Stevens Hotel, Chicago, July 8 to 11. The national advertising campaign, new uses of engravings, and other vital topics will be discussed thoroughly, and a comprehensive exhibition will be a valuable feature.

Southern Master Printers to Hold Convention at Nashville

The eleventh annual convention of the Southern Master Printers Federation will be held at Nashville, Tennessee, on May 6 and 7. The federation membership now includes master printers from fourteen states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, Missouri, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, and Virginia.

A constructive and intensely practical program has been planned for the assis-

Nashville Printers Club. Those who attend this convention will be more than repaid through the valuable aid received on their production and selling problems; they will be inspired by their visit to the Southern School of Printing, which is operated by the federation; and they will find rest and pleasure in the delightful scenery of beautiful Tennessee.

Gage Retains Connection With Mergenthaler

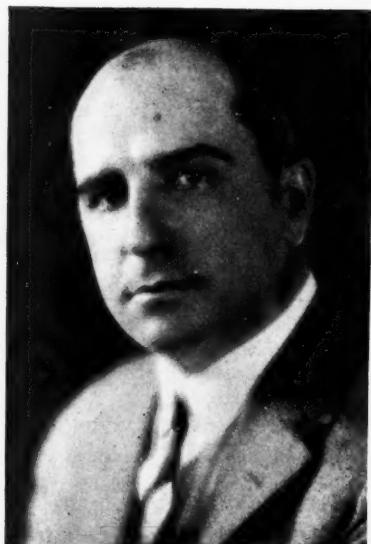
Harry L. Gage, who recently became the president of the William H. Denney Company, advertising agency, states that he has not terminated his services with the Mergenthaler Linotype Company, having arranged to devote a portion of his time to this company's interests.

Subject of Franklin Contest Is Announced

"Benjamin Franklin as a Diplomat" is the subject announced for the fourth annual Franklin Essay Contest by John Clyde Oswald, president of the International Benjamin Franklin Society. The contest is sponsored by the U.T.A. Committee on Education, and is open to print-

Massey Leaves Hall to Join Seaman Paper Company

Peter J. Massey, first vice-president and general manager of the W. F. Hall Printing Company, Chicago, has resigned this position to become vice-president and a director of the Seaman Paper Company, Chicago. Mr. Massey has been connected



PETER J. MASSEY

with the Hall company for eighteen years, having been vice-president and general manager for several years. He has made an enviable record, and is regarded as an outstanding figure in the allied industries.

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U.T.A. Convention Will Be Held at Washington

The forty-third annual convention of the United Typothetae of America is to be held at Washington, D. C., September 16 to 19. Plans are being made to open the convention for registration on Monday, September 16, the opening session occurring on that evening. The educational session is scheduled for Tuesday morning, on Wednesday the session on marketing and management will be conducted, and the executive session will be on Thursday.

Although the date of the convention is still a few months distant, efforts have already been initiated toward stimulating a record attendance. Aside from the practical value of the various sessions, there are the Government printing and engraving plants to be seen; and the scenic delights of Washington alone are enough to bring you to a prompt decision in favor of attendance. If your wife has a share in the verdict, you'll certainly be seeing Washington during September!

Stephens Made Vice-President of Bryant Company

Frank M. Stephens, vice-president of the Seaman Paper Company, Chicago, in the capacity of sales manager and mill contact man, has been made vice-president and director of sales of the Bryant Paper Company, Kalamazoo, Michigan,



FRANK M. STEPHENS

with membership in the board of directors. This move is by mutual arrangement between the two firms. The Seaman company has functioned as sales agent for the Bryant company's product practically since the inception of the Bryant mill at

Kalamazoo, and the change is expected to cement even more closely the relationships between the two organizations.

Brandtjen & Kluge Occupies New St. Paul Plant

The accompanying illustration shows the new headquarters and factory enabling Brandtjen & Kluge, Incorporated, St. Paul, to produce Kluge and B. & K. feeders under most modern conditions and



The new factory of Brandtjen & Kluge, Incorporated, at St. Paul, which provides the most modern facilities for this large concern

with greatest satisfaction to the purchasers. This large plant occupies two acres in the commercial district of St. Paul; it is built of brick and has a floor space of 32,000 feet. The office and printing plant share the third floor on the front side, the rest of the plant being occupied by the raw-material, foundry, machining, and assembling divisions. Adjoining property has also been purchased to provide for probable future expansion.

The company has opened a new branch at 324 East Third Street, Los Angeles, to take care of the increase in West Coast business. H. G. Lason is manager of the new branch, and will be responsible for sales and service in southern California and also in the state of Arizona.

From May 4 to 18 H. E. Dieckmann, New York manager, is staging a special demonstration of Kluge and B. & K. feeders in Buffalo, and printers in that section are cordially invited to attend.

Death of Harry Normandin

Announcement is made of the death, in April, of Harry Normandin, of Detroit. He was employed by Richmond & Backus, of that city, and will also be remembered by many as the author of "A Treatise on the Normandin System of Measuring Hand Composition."

Metals Refining Company to Merge With Glidden

Announcement is made that the Metals Refining Company, of Hammond, Indiana, is effecting a merger with the Glidden Company, of Cleveland. The name and personnel of the Hammond organization will not be changed by the merger except for the enlargement of the sales staff; but the technical and distributing facilities of the Glidden Company, which

has thirty warehouses located throughout the United States, will permit of improvement in the prompt service already rendered by the Metals Refining Company for its customers. William Wilke, Junior, president of the Metals Refining Company, states that the merger will enable his firm to extend its activities greatly in the printing and newspaper industries, with positive assurance of the finest service for every customer of the firm.

Postal Regulations Changed for Business-Reply Cards

Changes have been made in the postal regulations pertaining to business-reply cards and envelopes. Statements of distribution, showing the number of cards or envelopes distributed in each mailing, are no longer required. The line reading "No postage stamp necessary if mailed before (date)" shall be changed to read "No postage stamp necessary if mailed in the United States." A date limit may also be shown if this is required for any reason, but preferably is to be omitted. Also, the law authorizing the use of business-reply envelopes provides only for transmission, without prepayment of postage, of letters only, and such envelopes are not to be used for returning merchandise or other articles without prepayment of postage.

Rich & McLean Producing Molds and Liners

Rich & McLean, Incorporated, 15 Park Place, New York City, announces that it has established a new department for the manufacture of its molds and liners. This arrangement allows complete supervision of the product and insures the high quality necessary for best performance.

Linotype Poster Bodoni Now Available

The Mergenthaler Linotype Company announces the introduction of Linotype Poster Bodoni, a type face designed to combine maximum legibility with extreme weight. It is considered particularly useful for publication headings and for mis-

THREWMOE Thenmo Mjpfppe One Romeo

The new Linotype Poster Bodoni

cellaneous display composition set in the modern manner. This new type is available in twenty-four, eighteen-, fourteen-, twelve-, and ten-point, the last three being in combination with Poster Bodoni Italic.

International Exhibition a Successful Affair

The eighth International Printing and Allied Trades Exhibition, held at Olympia, London, during April, proved to be a remarkable presentation of accomplishments in connection with the art preservative. The main floor of the buildings was devoted to showings of all manner of printing machinery and accessories, with equipment used by related industries. The variety of automatic feeders, and also the number of typefounders, inkmakers, and offset-press manufacturers with exhibits, were matters for surprise, according to an American visitor who attended the exhibition. Although he has attended printing exhibitions in New York City, Chicago, and Boston, he was compelled to admit that the Olympia exhibition surpassed any he had ever visited. Great Britain is to be congratulated upon this fine contribution to the progress of the graphic arts.

Government-Envelope Price Cut Harms Printers

On April 1 price reductions amounting to 20 per cent on all classes of Government stamped envelopes were put into effect. This step, as the N. E. A. Legislative Committee points out emphatically in a special bulletin, only aggravates the situation wherein the small printer finds himself an involuntary competitor of the Government for printing business. Hostile propaganda issued by the Govern-

ment envelope contractor in recent years has produced an impression that the rates charged by the Government are standard and those of private printers extortionate. The price reduction just announced will seem to substantiate this impression. As this idea has gradually spread to apply to prices established by private plants on all types of printing, the damage actually done to printing concerns is incalculable.

The N. E. A. committee looks upon the recent reduction in rates as a challenge to President Herbert Hoover's expressed desire to lessen rather than increase Government activities in competition with private business. In his inaugural address President Hoover said: "It appears to me that the more important mandates from the recent election were . . . the denial of ownership or cooperation in business by the Government in competition with its citizens." How far the country's chief executive will go to make his administration comply with this mandate is to be seen.

Meeting of Hoe Stockholders

At the recent meeting of the stockholders of R. Hoe & Company the board of directors then in office was unanimously reelected. The directors, in annual meeting, then reelected the following officers: President, H. R. Swartz; vice-presidents, Harold M. Tillinghast, Fred G. Kent, Harry V. Ball, Addison J. Gallien, Charles W. Gaskell; treasurer, Allen W. Lishawa; secretary, John M. Masterson; assistant secretary, Louis Roehm.

St. Joseph Valley Typothetae Stages Printing Salon

On April 9 and 10 the St. Joseph Valley Typothetae—having its membership in South Bend, Indiana; St. Joseph and Benton Harbor, Michigan, and the adjacent territory—staged the first annual St. Joseph Valley Printing Salon at the Oliver Hotel, South Bend. The project was effectively handled, especially on the important matter of advertising the exhibition with plenty of publicity. The *Weekly Bulletin* of the Typothetae featured the plan for several weeks prior to the scheduled dates, and announcements and reservation cards were mailed to about twenty-five hundred people in the St. Joseph Valley. The announcement itself was a colorful and spirited specimen of printing with a touch of sane modernism sufficient to stir the active attention of all those who received it.

While the final report on this printing exhibition has not been received, one may be sure that the St. Joseph Valley Typothetae benefited through this constructive project. The same method can be used wherever there is a printers' group with ambition to publicize its industry and willingness to exert the necessary effort.

Newspaper Men Look Forward to N.E.A. Convention

Editors, publishers, and others who are planning to attend the National Editorial Association convention at Cheyenne in July are anticipating a profitable and delightful affair. The completion of the business sessions will be only the beginning, for the ideas and inspiration gained at the meetings will be enhanced by the unusual entertainment features that have been arranged. Any who have delayed making reservations should do so at once by writing to Secretary H. C. Hotaling at N. E. A. headquarters, St. Paul, so that accommodations can be arranged.

I.A.A. to Convene in Chicago This Month

Plans are rapidly nearing completion for the twenty-fifth-anniversary American convention of the International Advertising Association, which is to be held in Chicago, May 14 to 16. Eleven important speakers have been definitely placed on the three-day program. Two of the recent additions to this list are Irving S. Paull, president of the Institute of Carpet Manufacturers of America, who will discuss the successful use of research in advertising and industry, and P. B. Zimmerman, sales manager, General Electric Corporation, whose subject will be "Merchandising on Known Elements." Officials of the association expect a heavy attendance at the Chicago convention and are laying their plans with this in mind.

Col. Edward T. Miller, for eleven years executive secretary of the United Typothetae of America, and who only recently severed that connection, has been appointed manager of the Chicago convention. This is assurance sufficient that all phases of the convention are to be skilfully administered.

The Berlin convention of the I. A. A., which is scheduled for August 12 to 15, is attracting wide attention, and many are planning to make this European trip as a combination of business and vacation. Five tour companies—American Express Company, Amerop Travel Service, Art Crafts Guild Travel Bureau, En Route Service, and Hackett, Hoff & Tierman—have been appointed the official tourist agents for the Berlin convention. Offices of any of these concerns will gladly furnish all details on the various trips and rates, and are also authorized to issue convention credentials to those who fulfil requirements and pay the five-dollar fee.

Death of James E. McCarthy

James E. McCarthy, president of the Hedstrom-Barry Company, Chicago printing firm, died at Hot Springs, Arkansas, on April 14 at the age of seventy-two.

Help Establish the Benjamin Franklin Shrine!

A movement has been inaugurated for the establishing of a Benjamin Franklin shrine in the old Billop house at Tottenville, Staten Island, New York City. This two-story stone structure is better known as the Conference House, for it was here, on September 11, 1776, that Franklin, Adams, and Rutledge, proceeding under



The old Billop house at Tottenville, which is being established as a Benjamin Franklin shrine

the direction of the Continental Congress, conferred with Lord Howe of the British forces. New York City has purchased the building and five acres of the surrounding land for preservation as a historic landmark. The old conference room has been refitted in Colonial style by the Conference House Association of Staten Island, and other rooms have been set aside to constitute a museum of Franklin relics. A committee representing the printing industry is now endeavoring to make this collection as complete as is at all possible.

No worthier movement than this could be contemplated by our industry, for Benjamin Franklin is the patron saint of printing and publishing. As the plans are carried toward completion every man occupied in these fields of activity will be called upon to take a part, no matter how small, in this slight gesture of permanent appreciation and recognition. The dollars contributed toward the Benjamin Franklin shrine will be no more than partial payment of a vast debt—a payment which will be made with pleasure. THE INLAND PRINTER will keep you informed on the progress of this worthy project.

Commerce Department Figures Show Printing Increase

The United States Department of Commerce announces that, according to data collected at the biennial census taken in 1928, the establishments engaged pri-

marily in printing and publishing or in publishing alone in 1927 reported a total output valued at \$2,507,425,913. This amount represents an increase of 10.5 per cent as compared with \$2,269,638,230 for 1925, the last preceding census year.

The total for 1927 is made up as follows: Newspapers and periodicals printed and published or published only—sales and subscriptions, \$429,467,144; advertising, \$1,030,221,019. Books and pam-

which number 10,973 were reported for the newspaper and periodical branch, 11,450 for the book and job branch, and 119 for the music branch. The first and second branches were represented in each of the forty-eight states and the District of Columbia, and the music branch was represented in fifteen states.

Can Ink Be Manufactured From Straw?

George H. Harrison, president of the Harrison Paint and Chemical Company, of Merrill, Wisconsin, is reported to have discovered that printing ink can be manufactured from straw. His experiments have disclosed, it is said, that straw carbon with other ingredients will produce a smooth and quick-drying ink. A recent issue of the *Merrill Herald* was printed with this ink, and it is stated that the publication expects to continue the use of it.

Geiger Made President of Chicago Rotoprint

Alfred B. Geiger has been elected president of the Chicago Rotoprint Company. Mr. Geiger was trained under the tutelage of his uncle, the late Julius Herman, authority on rotogravure, who introduced the process in this country in 1911. Until 1922 Mr. Geiger worked under his uncle with the Rotoprint Gravure Company, New York City, and then moved to Chicago to accept the management of the Chicago Rotoprint Company, which later was bought by and became a subsidiary of the W. F. Hall Printing Company.

A. W. P. Increases Profits

The annual report of the board of directors of the American Writing Paper Company reveals an increase of 86 per cent in net profits, despite a reduction in sales of nearly 8 per cent.

Can We Improve Composition Estimating?

By CHARLES GILLETT

THE aphorism that "a chain is no stronger than its weakest link" may be most appropriately applied to the present method used in estimating composition in the printing industry. The unit of value used in establishing costs, one-tenth of an hour, after a given piece of work is completed, is a forward step that has been far-reaching in its value. To use the same unit to "guess" with when making estimates on which to base prices in advance is almost as fallacious as anything can possibly be. It is a definitely known fact that experienced estimators seldom agree on the number of hours, or six-minute units of an hour, that a given piece of composition will require in the hands of an ordi-

nary compositor. This way of estimating composition cost is sheer guesswork and is the weak link in our chain. Whatever can be done toward improvement helps.

Fairly successful attempts have been made along the line of the square-inch basis for figuring composition costs, but the tables prepared for this method of procedure are based entirely on averages. In the hands of even the most careful estimator they often result in serious and costly errors that are fruitful of red-ink figures on the cost sheet.

An idea based on the methods used by our contemporary, the steel and copperplate engraver, shows that he at least has solved the parallel problem. The engraver

uses the smallest unit of value—the individual letter—in counting the cost and arriving at a price in advance on his jobs.

Why not, if the rate a letter is a successful method for the use of this craft, use the same plan in our business? I am sure that a schedule might be worked out that would have a decided tendency to eliminate the wide differences that show up in printers' estimates, even on as simple an order as a letterhead, the time on which varies materially, as shown on the prices that are quoted.

A similar rule of measurement might be employed to advantage in figuring machine composition, except that the unit in this branch of composition is the line, instead of the letter. Estimating by the line with a carefully compiled schedule of measures and sizes of type would be more accurate than to figure by the thousand ems, although the variation in the prices made by trade plants using present methods is not as wide as are the estimated costs for hand-set composition.

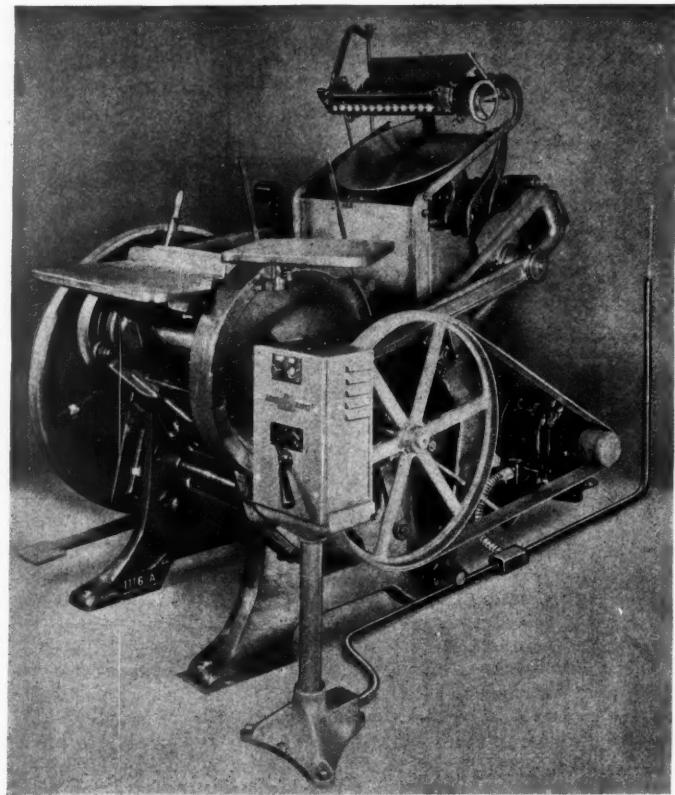
What's New This Month

A PEDESTAL TYPE OF CONTROL for job presses has been introduced by the Cline Electric Manufacturing Company, 111 West Washington Street, Chicago. The control may be located in any position convenient to the operator, as there are no mechanical connections to determine its location. A push button provides for starting and stopping, and speed is adjusted by moving the controller handle. The control is compact, safe, and sturdy, and its installation is simple and economical. Further details are available through the company, which should be addressed at the location given above.

AN INK-DISTRIBUTING SYSTEM for the use of newspapers, publishing plants, and large printshops has been put on the market by S. F. Bowser & Company, Incorporated, Fort Wayne, Indiana. The system

is applicable to presses that have direct-pressure feed and also to those that use open ink fountains. Mechanical barrel-draining equipment handles the heavy containers easily, and an indicator shows

A TYPE-HIGH PRESSURE GAGE measuring printing plates for variations down to one one-thousandth of an inch has been put on the market by the Miller Type-High Gauge Company, 915 Washington



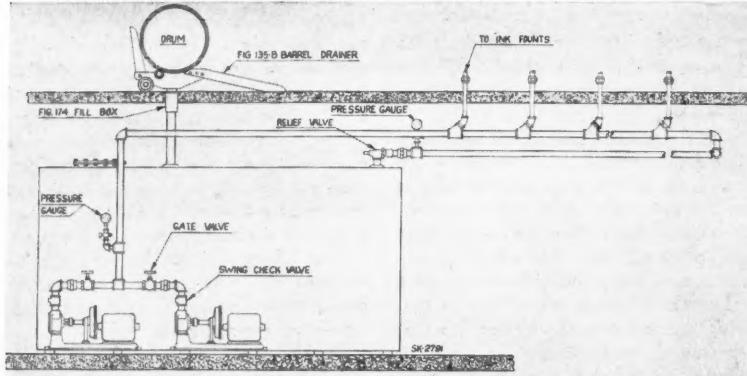
The Cline pedestal-type control for job presses

the amount of ink in the storage tank at all times. The ink is conveyed to the presses by two power pumps, one reserved for emergency use. Excess ink by-passes and returns to the storage tank, thus providing the agitation necessary to keep the entire supply of ink at proper consistency for use. Additional facts on this system may be obtained from the company.

Avenue South, Minneapolis, Minnesota. The surface can be quickly tested under pressure by the operator, and the dial, in plain sight and easy to read, aids in the most accurate checking of plates. Additional details may be secured by addressing the company at Minneapolis.

A POWER MITERING MACHINE, known as the Amsco, is being marketed by the American Steel Chase Company, 122 Centre Street, New York City. This machine is intended to solve the problem of the printer who seeks to combine fast work with accurate mitering. It is stated that an expert compositor was able to cut a perfectly mitered panel of twelve-point rule with this machine in forty-five seconds. Details regarding this product may be secured from the company.

The same concern is now marketing the Amsco saw and trimmer, which is intended to do the work of high-priced machines although selling at a lower figure. It provides for the handling of large pieces, and is built to produce good work and give real satisfaction. The American Steel Chase Company will furnish details.



Detailed plan of the Bowser ink-distributing system for various types of presses

PAPERS OF CHARACTER

Sponsored by *Linweave* 



COLOR and spirit—these two characteristics go a long way in winning your customers' interest—regardless of whether the message takes the form of a sales announcement, special offerings of smart merchandise, a booklet, a menu, a program or a greeting card.

For that "something different" stock that has color, animation and character, Linweave offers Linweave Sarouk, Milano, Text, and many other papers listed below. Facile papers in the modern trend . . . easy to print and fold, they provide a fine setting for color printing.

The line of Linweave Commercial Papers and Announcements offers a perfect answer to your direct-mail needs.

Sarouk	Georgian Announcement
Milano	Brilliant
Text	Drexel
Chateau	Hamermill Announcement
Handmade	

THE LINWEAVE ASSOCIATION

Linweave PAPERS
AND CARDS WITH ENVELOPES TO MATCH

Products of P. P. Kellogg & Co., Div. U. S. Envelope Co., Springfield, Mass.

Linweave PAPERS

REG. U. S. PAT. OFF.

AND CARDS WITH ENVELOPES TO MATCH

Write us for sample sheets and dummies of these interesting Linweave papers—with envelopes to match.

DISTRIBUTORS

ATLANTA, GA. Sloan Paper Company	INDIANAPOLIS, IND. Crescent Paper Company	RENO, NEVADA Zellerbach Paper Company
BALTIMORE, MD. The Barton, Duer & Koch Paper Co.	KANSAS CITY, MO. Midwestern Paper Company	RICHMOND, VA. B. W. Wilson Paper Co.
BIRMINGHAM, ALA. Sloan Paper Company	LINCOLN, NEB. Western Newspaper Union	ROCHESTER, N. Y. The Alling & Cory Company
BOSTON, MASS. Storrs & Bement Co.	LITTLE ROCK, ARK. Western Newspaper Union	SACRAMENTO, CAL. Zellerbach Paper Company
BUFFALO, N. Y. The Alling & Cory Company	LOS ANGELES, CAL. Zellerbach Paper Company	SALT LAKE CITY, UTAH Western Newspaper Union
CHARLOTTE, N. C. Caskie-Dillard Company, Inc.	LOUISVILLE, KY. Louisville Paper Co., Inc.	SAN DIEGO, CAL. Zellerbach Paper Company
CHICAGO, ILL. Chicago Paper Co. Swigart Paper Company	MEMPHIS, TENN. Louisville Paper Co., Inc.	SAN FRANCISCO, CAL. Zellerbach Paper Company
CINCINNATI, OHIO The Standard Paper Co.	MILWAUKEE, WIS. The E. A. Bouer Company	SAN JOSE, CAL. Zellerbach Paper Company
CLEVELAND, OHIO The Millcraft Paper Company	MINNEAPOLIS, MINN. The John Leslie Paper Co.	SEATTLE, WASH. Zellerbach Paper Company
DALLAS, TEXAS E. C. Palmer & Co., Ltd.	NEW HAVEN, CONN. Storrs & Bement Co.	SIOUX CITY, IOWA Western Newspaper Union
DENVER, COLO. Western Paper Company	NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.	SPOKANE, WASH. Zellerbach Paper Company
DES MOINES, IOWA Western Newspaper Union	NEW YORK, N. Y. The Alling & Cory Company	SPRINGFIELD, MASS. The Paper House of New England
DETROIT, MICH. Seaman-Patrick Paper Co.	OAKLAND, CAL. Zellerbach Paper Company	ST. LOUIS, MO. Mack-Elliott Paper Co.
EUGENE, ORE. Zellerbach Paper Company	OKLAHOMA CITY, OKLA. Western Newspaper Union	ST. PAUL, MINN. The Nassau Paper Co.
FARGO, N. DAK. Western Newspaper Union	OMAHA, NEB. Western Paper Company	STOCKTON, CAL. Zellerbach Paper Company
FORT WAYNE, IND. Western Newspaper Union	PHILADELPHIA, PA. Raymond & McNutt Co.	TAMPA, FLA. E. C. Palmer & Co., Ltd.
FRESNO, CAL. Zellerbach Paper Company	PITTSBURGH, PA. The Alling & Cory Company	TOLEDO, OHIO The Millcraft Paper Company
GRAND RAPIDS, MICH. Carpenter Paper Company	PORTLAND, ME. Storrs & Bement Co.	TORONTO, CAN. The Brown Brothers, Ltd.
HARRISBURG, PA. Johnston Paper Company	PORTLAND, ORE. Zellerbach Paper Company	WASHINGTON, D. C. The Barton, Duer & Koch Paper Co.
HOUSTON, TEXAS E. C. Palmer & Co., Ltd.	PROVIDENCE, R. I. Storrs & Bement Co.	WICHITA, KANSAS Western Newspaper Union

PRODUCTS OF P. P. KELLOGG & CO., DIV. U. S. ENVELOPE CO., SPRINGFIELD, MASS.

THE INLAND PRINTER

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER

330 SOUTH WELLS STREET

Vol. 83

MAY, 1929

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association; Department of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrift Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMUS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printers' Paper Cost Finder does it for you quickly, easily, correctly! Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE AT SACRIFICE—Well-established printing business, best reputation, growing central Texas city, 75,000 population; wonderful outlook; equipment excellent condition; replacement value \$57,000; price \$15,000; reason: owner not a printer. Investigate; sacrifice. P. O. BOX 1032, Fort Worth, Texas.

JOB PRINTING PLANT, fully equipped, four automatic and hand presses, good business, Glens Falls, New York; population 20,000; \$6,000, \$2,000 cash, balance terms; established over ten years. HERMAN METZNER, Attorney, Glens Falls, New York.

FOR SALE

SELLING MANY of our good machines direct from plants or our railroad warehouse, also our regular line "Factory Rebuilt" cylinders, jobbers, cutters, perforators, proof presses, saws, punches, etc.; special values now in two 46 by 62 spiral gear Miehles with extension deliveries, and two 46 by 55 Miehles, one with spiral gears: two fine 56-inch Miehles direct from Aurora, Ill.; five 25 by 38 sheet Miehles; 8 by 12, 10 by 15, and 12 by 18 C. & P. jobbers with and without Miller feeders; 14½ by 22 C. & P. four-form roller; 50-inch Seybold-Dayton power cutter; 38-inch Oswego; Wesel base for 46 by 62 Miehle; Warnock diagonal bases and hooks; Seybold round corner power cutter; two 17 by 22 platen Washington proof presses; two Latham paging machines; 6 large and small standing presses; four 24 to 45 inch shears; ¼ to 1½ inch wire stitchers; come to Chicago to see our large stock. Fine plant, automatically equipped, in city near Chicago, with Kellys, 41-inch Miehle auto. unit, etc. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

SPOT GLUING ATTACHMENT for Pony Miehle press; this attachment fits any Pony Miehle press, converting it into a spot gluing machine complete with gas oven; feed paper same as when printing, at a speed of about 900 per hour, the paper will be delivered dry at end of the oven; gluing attachment consists of a geared shaft, 8 sets of lugs for depositing glue on sheet, accurately machined bearing supports which bolt to frame of press, glue pot with feed roller—3 section oven, equipped with conveyor belt, pulleys, etc.; price \$150 at our plant. For further information address THE STEVENS-DAVIS CO., 1234 West Jackson Boulevard, Chicago, Ill.

54 YEARS SELLING new and rebuilt machinery and furniture, and new printers' supplies; largest stock high-grade rebuilt and used efficient equipment, mostly obtained from liquidations and mergers; Miehle presses in all sizes; paper cutters, hand fed or automatic jobbers, cabinets, stones, binding machinery, etc. Tell us your requirements. We are serving especially central states and those west of the Mississippi. THE WANNER COMPANY, 716 South Dearborn Street, Chicago, Ill.

FOR SALE to close an estate: Harris two-color S-1 commercial press, sheet size 15 by 19, speed to 10,000; also equipped for coupon work, 41 numbering heads and parallel perforator; cost \$7,000, sacrifice for \$3,950. BURNS PRINTING CO., 33 South Los Robles Avenue, Pasadena, Cal.

FOR SALE—Lamson air-line special double-drop two-station basket carrier system; excellent for carrying proofs or small packages from office to shop; price new \$205; will sell at \$120. THE KLINGSTEDT BROTHERS COMPANY, Canton, Ohio.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

PROCESS ENGRAVING MACHINE for sale; latest model Dumore Automatic, cost \$950, will sell for \$500; used only a short time; equal to new. MASTER GUILD STUDIOS, 223 West Madison Street, Chicago.

BOOKBINDERS' MACHINERY—New model National book-sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 South Dearborn Street, Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request.

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is
on every genuine box. We are
the pioneer maker
of Gauge Pins and
stand back of our
products.



FOR SALE—Two Standard high-speed automatic job presses; rated 2,500 to 3,500 per hour. EASTMAN KODAK CO., Kodak Park, Rochester, N. Y.

TRY MIDLAND bookbinding staples; used in both large and small shops. Send postage for samples. MIDLAND MFG. CO., Oelwein, Iowa.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. B 978.

HELP WANTED

Estimator

WANTED—Man who thoroughly understands estimating and stock to take responsible position with printing and bookbinding plant in Pacific Northwest. B 39.

Executive

WANTED—A printing executive who knows that printing is a manufacturing industry and not "the art preservative of all arts;" he must know every modern phase and process of the printing business, here and in Europe, both letterpress and litho-offset, and he must be able to use that knowledge to get good results; the plant is located in Philadelphia and is the largest of its kind, doing specialized forms of printing which are being rapidly changed and developed; the man we want must be able to contribute to that development. B 29.

Managers and Superintendents

PRINTING SUPERINTENDENT for private plant in New England which consists of cylinders, jobbers, etc., employing about 55 people. Address B 37, giving age, nationality, full information regarding experience and salary expected.

WANTED: GENERAL SUPERINTENDENT—A man capable of taking complete charge of the factory end of a large printing office; a practical man, one who has made good and is looking for advancement. B 991.

Miscellaneous

LEARN LINOTYPING OR INTERTYPING at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 25 Legal Bldg., Washington, D. C.

Pressroom

WANTED—Non-union pressroom foreman, feeders for color work, composing-room foreman, combination casting men and cylinder pressmen for large printing plant experiencing no labor trouble but wishing to expand in these departments. B 33.

Production Man

PRODUCTION MAN—Must be a college graduate in engineering, experienced in methods of handling printing and binding on a large scale, and with a thorough knowledge of cost systems. B 983.

Salesmen

NEW YORK CITY PRINTING SALESMAN—If you are an earnest worker and want to feel sure your customer will stay sold due to satisfactory workmanship, we will be pleased to hear from you; we do no publication work, otherwise our output is varied in its completeness and excellence. Your answer must specifically advise your technical knowledge or experience, kinds of printing you have been selling and annual sales. If our production is in line with your effort we will communicate with you. Address A 9, 173 Riverside Drive, New York, N. Y.

WANTED—A high-grade man to sell type, printers' and binders' machinery, equipment and supplies in Middle West; must have experience and initiative; an excellent opportunity in that there are several exclusive specialties, any one of which will guarantee a salary. Full details in first letter. References required. All information confidential. B 30.

Typographer

WANTED—Good typographer in medium-sized plant specializing in advertising printing and commercial work, to take complete charge of all departments; should be member Typographical Union, able to estimate and obtain maximum production. Give full information about self, qualifications, references and salary expected in first letter. B 31.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. Inspection invited. EMPIRE SCHOOL, 206 East 19th Street, New York. Telephone Gramercy 5733.

NEWSPAPER AND JOB PLANT FOR SALE

NEWSPAPER AND JOB PLANT in central New York; must be sold in 60 days; a real money-maker; paper established nearly 70 years, circulation about 1,400; good prices for advertising, Franklin prices for most of job work; three good job presses, Cottrell newspaper press, automatic press, electric stitcher; in fact, a very complete plant, doing nearly \$20,000 business; owner has good reason for selling; \$5,000 in cash necessary to handle, balance easy terms. You should act quickly because this proposition will appeal. B 35.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, good executive and producer; long experience with printing houses in all classes of work, Dexter and Cleveland folders; excellent man for good printing house; wants position anywhere. B 979.

Composing Room

WORKING FOREMAN—Pacific Coast only; wants to take charge of plant doing about \$30,000 and eventually buy it or a part interest; prefers plant doing high-class printing. B 10.

FOREMAN COMPOSING ROOM, 30 years' experience, efficient and dependable; 15 years on present job in Cleveland; want to change; open shop. B 38.

PRINTER-FOREMAN or superintendent; practical printer; 25 years' foreman experience in Chicago; handle any kind of work; go anywhere; union. B 36.

OPERATOR—Graduate Milo Bennett school; woman, 33, union; 14 years' newspaper experience, operating; good string, clean proofs; steady. B 41.

PRINTING FOREMAN, job, commercial, layout, good display, stoneman, read proofs; run shop systematically; anywhere; union. B 954.

Managers and Superintendents

FOREMAN, SUPERINTENDENT OR ASSISTANT—General experience covers pressman, compositor, stonework, reader, foreman, estimator, buyer of material and supplies, superintendent, customer contact, plant management; desires permanent location in eastern states; qualified to assume full charge of production from receiving and preparing copy to final delivery; a mixer who will work with you and help increase your business; middle age; member various lodges and coördinate bodies. B 903.

THOROUGHLY SEASONED EXECUTIVE, 38 years of age, available as manager or superintendent; have wide experience in the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. B 40.

MANAGER-SUPERINTENDENT—Can handle any size plant; thoroughly familiar with steel and copper plate, engraving, embossing, stone and offset lithography, letterpress printing and bindery work; long connection with plant doing million and a quarter annually; high-grade executive. Address B 32, stating size plant and salary to start.

Pressroom

ROTARY PRESSMAN—Quality and production man; any class printing; capable executive in small pressroom, some experience on flats; will go anywhere, small shop preferred; sober, reliable and non-union. B 25.

PRESSMAN, cylinder, Kelly, platen, halftone and color, desires permanency; varied experience on all classes of work; New England states preferred. B 22.

CYLINDER PRESSMAN, thoroughly experienced on halftone and color work, wants to locate in medium-sized town; capable of taking charge of pressroom. B 34.

CYLINDER PRESSMAN wants steady position; ten years' experience publication, halftone and color; knowledge of Verticals and Kelly; union. B 950.

Production Man

PRODUCTION FOREMAN, compositor, stoneman, platen pressman, small-shop cost experience, estimate; wants position with future; 30 years old, 15 years' experience. H. C. GRAYSON, R. D. 3, Box 120, Barberton, Ohio.

Stereotyper

STEREOTYPER, news and job, is open for position. B 942.

WANTED TO PURCHASE

WANTED: MACHINERY OF ALL KINDS—No. 00 Miehle 2-revolution cylinder press, Dexter automatic Cross feeder for same, Dexter Cross feeder for Premier & Potter pony cylinder press, Ludlow type and rule caster with accessories, Miehle Vertical or Kelly press, C. & P. Craftsman press, automatic clamp cutting machine, 50-inch, with book trimming equipment, Cleveland Model B or Dexter large-size folding machine, 2 large imposing stones with racks and stands, or any other machinery that can be used in catalog and magazine press. Will buy fonts all sizes Ben Franklin Series type. NORMAN BAKER ENTERPRISES, Muscatine, Iowa.

**Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. Prevent Offset
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt**

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

May, 1929

THE INLAND PRINTER

115

BUSINESS DIRECTORY

Advertising Check-Book Blotters

PRINTERS—Splendid profit in our original four-color check-book blotters for many different lines of business. Colorful, snappy designs. Business getters. Send for samples and prices. HOLLY ART PRESS, 6159 Santa Monica Boulevard, Hollywood, Cal.

Advertising Service

PRINTERS MAKE MORE SALES with our "Tabloid" House-Organ Service; 8 years has shown excellent profits for printers who use systematic advertising. Sample free. WRITERS' STUDIO, Box 528, St. Petersburg, Fla.

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Collections

BAD DEBTS and doubtful accounts collected, or no charge; nation-wide collection service. PRINTERS' COLLECTION AGENCY, P. O. Box 1634, Indianapolis, Ind.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

Die Cutting

SPECIALISTS in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMORE CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

CHASES!

ODD SIZES—Brand New—Electric Welded—Made of Highest Grade Steel—Guaranteed for Life

(These chases are of Silver Bright Steel and only a few in stock of each)

Poster: without cross bar

Outside Inside Each

$17\frac{1}{4} \times 22\frac{1}{4}$ 15 $20\frac{1}{4}$ \$5.00

$18\frac{1}{4} \times 22\frac{1}{4}$ 16 $\frac{1}{4}$ $20\frac{1}{4}$ 5.50

$19\frac{1}{4} \times 22\frac{1}{4}$ 17 $\frac{1}{4}$ $20\frac{1}{4}$ 5.80

C. & P. and odd size of

Gordon chases Each

8x12 $8\frac{1}{4} \times 12\frac{1}{4}$ \$4.00

10x15 $10\frac{1}{4} \times 15\frac{1}{4}$ 4.50

12x18 $12\frac{1}{4} \times 18\frac{1}{4}$ 5.80

Book: with two cross bars 3 picas wide

Outside Inside Each

22 $22\frac{1}{4}$ $19\frac{1}{4} \times 26\frac{1}{4}$ \$15.00

26 $23\frac{1}{4}$ $23\frac{1}{4} \times 31\frac{1}{4}$ 17.00

26 $23\frac{1}{4}$ $23\frac{1}{4} \times 32\frac{1}{4}$ 17.00

Outside Inside Each

28 $28\frac{1}{4}$ $25\frac{1}{4} \times 37\frac{1}{4}$ \$18.00

29 $29\frac{1}{4}$ $26\frac{1}{4} \times 38\frac{1}{4}$ 18.00

29 $29\frac{1}{4}$ $26\frac{1}{4} \times 39\frac{1}{4}$ 18.00

SANDBLOM STEEL CHASE CO., 424 South Clinton Street, Chicago, Ill.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw-Trimmers

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

Spring Tongue Gauge Pins

AN INTRODUCTORY OFFER—Six improved spring tongue gauge pins, \$1.00; twelve for \$1.65. Your money back if not satisfied. CHAS. L. STILES, Sta. F, Columbus, Ohio.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco, Chicago and Buffalo. Agents Baltimore, Richmond.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**CARDBOARD
...EASELS**

ing down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against fall.

Easel will outlive your display card. Write for samples today.

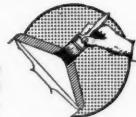


**There Are Few Things
That Count Like
THE REDINGTON**

Counters for all kinds of Press Room Equipment
F. B. REDINGTON COMPANY
109 South Sangamon Street Chicago, Ill.

**100% Sure-Sticking
for Bond Envelopes****Make Us Prove It on Your
Most Troublesome Stocks**

Here's a sound, sensible test to bring home to you the advantages of

**Felt Brush Gumming
as perfected by Western States Service**

Send us a carton or case of one or all of your favorite bonds—the ones that are the worst offenders in poor sealing or loosening up. Without a cent's more cost than you now pay, we will make envelopes that will end this trouble 100%, or we will pay back the entire cost—stock, transportation and all!

It will take only one short letter from you, plus our answer back, to get together on this eye-opening proof. And seven other profit points that this new era service places in your hands. Write your letter today.

**The Western States
Envelope Co.**

South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin

BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO ILL.

**Old Hampshire Bond**

FOR business stationery,
documents and mailings.
White—and twelve superb
colors—and envelopes.

WRITE for booklet of
colors and weights.
Hampshire Paper Co.,
South Hadley Falls, Mass.

**WASHABLE SHOP TOWELS
Oakleaf Mills,**

Division Callaway Mills,
La Grange, Georgia

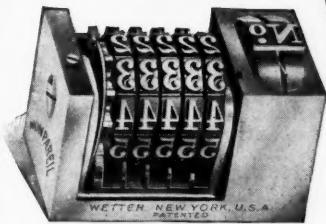
CLINE-WESTINGHOUSE CONTROL INCREASES PRODUCTION**CLINE ELECTRIC MFG. CO.**

NEW YORK CITY, N. Y.

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.

"Nonpareil"
Model



Comparison will demonstrate.
You will get the best results from

WETTER \$9

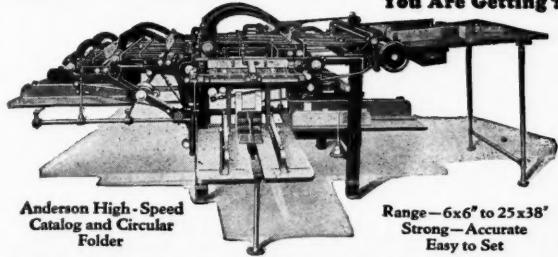
LOW PLUNGER
Numbering Machines

SOLD BY DEALERS AND
American Type Founders Company

5-Wheel



**How Does 5,000 Folded Sheets an Hour
25 x 38 Inch [3 right-angle folds] Compare With What
You Are Getting?**



Anderson High-Speed
Catalog and Circular
Folder

Range—6x6" to 25x38"
Strong—Accurate
Easy to Set

C. F. ANDERSON & CO., 3225-3231 Calumet Avenue, CHICAGO

Builders of HIGH-SPEED FOLDERS AND BUNDLING PRESSES

FRANK B. BERRY . Telephone Algonquin 1620 . WM. J. MINGLE

BERRY-MINGLE CO. INC

PRINTING PRODUCTION ENGINEERS

DESIGNERS and builders of special equipment
to meet the economic production
requirements of the present day
printing and publishing plant.

SPECIALISTS in selection and sale of machinery
for increased production.

CONSULTANTS in construction, design, and plan of
arrangement of buildings to meet
printing and publishing needs.

Flatiron Building, 175 Fifth Avenue at 23rd Street, New York

KALAMAZOO VEGETABLE PARCHMENT CO.
KALAMAZOO, MICH.

KVP Bond is specifically and intentionally a utility bond paper made to carry important written messages - sales letters, purchase orders, bills, factory instructions, shipping orders, and office memoranda. As utility bond paper, KVP Bond delivers those messages with the accent in the proper place - on the message - for KVP Bond has no frills or flourishes to distract the attention.

It works smoothly in typewriters, whether one or seven carbon bonds are being made. It hugs the roll closely, takes a clean even impression and retains the ribbon ink and carbon print without blurring or smudging. Stenographers like to use KVP Bond.

A Different and Superior Paper FOR GOOD PRINTING

A paper much lower in cost than those generally used in the production of fine printing is of interest to every printer and advertiser. In the recently announced Beckett Text we have produced such a paper.

It is smoother than other text papers, hence it is easier to print and greatly reduces the cost of inks. It is firmer and of more substantial feel and pleases the hand as well as the eye. Printed work on Beckett Text unfailingly produces the impression of quality and worth.

Because of its smooth surface the most delicate lines reproduce uniformly and distinctly on Beckett Text and crudities and defects are readily avoided. Yet the paper is so receptive that heavy solids and mass color effects give no trouble.

We believe that the use of Beckett Text will please your customers, improve the temper of your pressman and increase your business.

Beckett Text may be obtained through any agent for Buckeye Cover. A sample book, rich in demonstrations, will be gladly sent on request.



THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, Since 1848

FONTAINEBLEAU

H

Remarkable, even in this day of fine papers, is FONTAINEBLEAU. In effect like the famous Ingres or charcoal papers of France, but with an humble price tag; and of interest to those printers and advertisers who retire to inner sanctums to discuss mailing pieces subtly done in pastel values.

Five tints

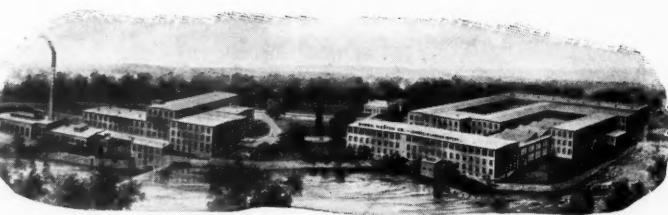
**Bradner Smith & Co. [P A P E R] 333 S. Desplaines St.
MERCHANTS Chicago, Illinois**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

119



MILLS AT
DALTON, MASS.
NATIONALLY
DISTRIBUTED



THERE IS A
WESTON PAPER
FOR ANY USE THAT
DESERVES THE BEST

BYRON WESTON COMPANY

Leaders in Ledger Papers

BYRON WESTON CO. LINEN RECORD
IS USED WHERE ONLY THE BEST WILL SERVE

WAVERLY LEDGER IS USED WHERE
QUALITY AND COST ARE A FACTOR

CENTENNIAL LEDGER IS USED WHERE
A GENERAL UTILITY PAPER IS REQUIRED

FLEXO LEDGER IS USED WHERE A
FLAT LYING LOOSE LEAF SHEET IS DESIRED

TYPACOUNT LEDGER IS USED IN QUALITY
FORMS FOR MACHINE POSTING PURPOSES

WESTON'S POSTING LEDGER IS USED
WHERE ECONOMICAL SERVICE IS REQUIRED

DEFIANCE BOND IS USED WHERE A
QUALITY BOND OF HIGHEST CHARACTER COUNTS



Specify..

CENTENNIAL
LEDGER for com-
mercial stationery,
programs, receipts,
posters, broadsides, bank
statements, or the many
types of printed material that
go out from your business and you
will realize the satisfaction of a
perfect job, on perfect paper, turned
out quickly, economically and proudly.



Your Letters.....Make them more than typewritten taps on a piece of paper.

There is a difference—a decided difference—in paper. Business has learned that lesson. And because Howard Bond truly reflects the spirit of modern commerce, executives depend upon it to carry their business messages. That is why Howard Bond is truly "The Nation's Business Paper." Use it for sales letters, announcements, folders, booklets, office forms. In addition to white, there are 13 Sparkling colors—Amber, Canary, Pink, Primrose, Gray, Buff, Blue, Cafe, Green, Salmon, Russet, Goldenrod, Opaline. Send for big sheet "Samples for testing" and with them we will send you a copy of the new Howard Bond letterhead portfolio just off press. Request it on your business letterhead.

Compare It! Tear It! Test It! And You Will Specify It!

Complete Plating and Ruling Departments

HOWARD BOND
HOWARD LAID BOND
HOWARD LEDGER

HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISHES

13 lb. for Air Mail

Western Sales Office :
Otit Building
10 So. La Salle Street
CHICAGO

THE HOWARD PAPER CO.
URBANA, OHIO

Eastern Sales Office .
Court Square Building
No. 2 Lafayette Street
NEW YORK



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Bound in
**HOLLISTON
LIBRARY BUCKRAM**

ENCYCLOPÆDIA
BRITANNICA

The
New
ENCYCLOPÆDIA BRITANNICA
Humanized and Picturized

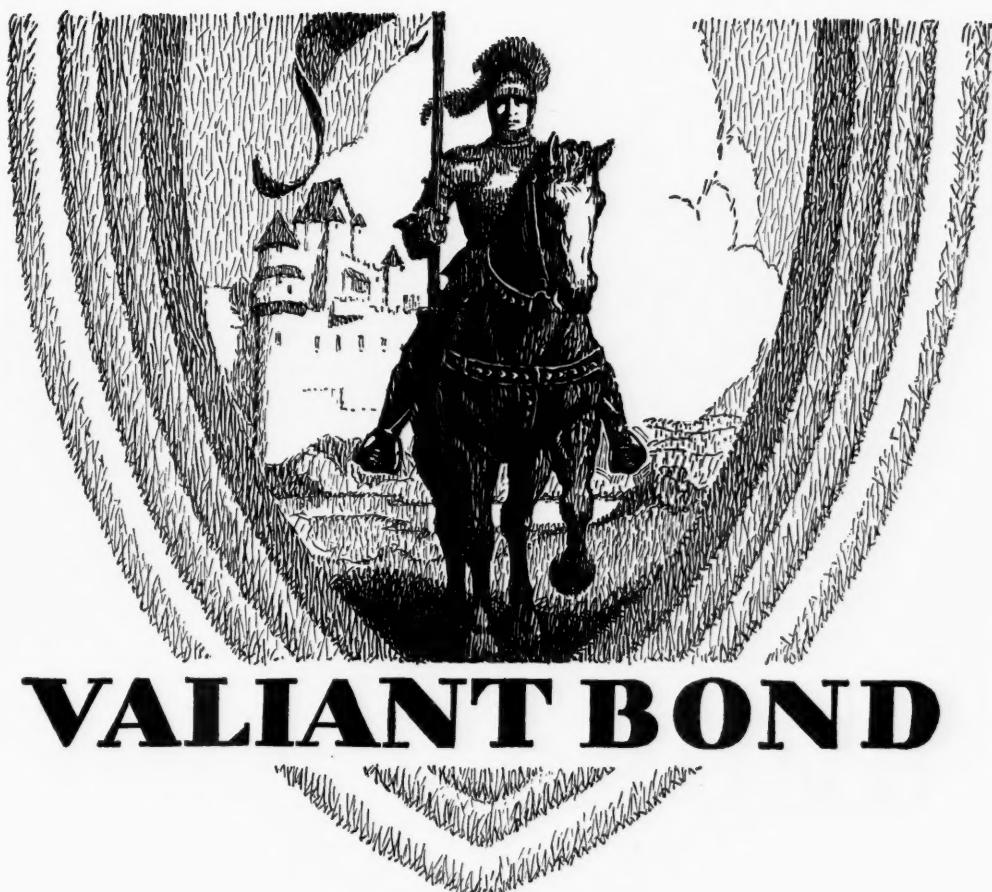
The new 14th Edition of the Britannica, a complete resurvey of all the world knowledge, is unquestionably the greatest of all editions of this internationally famous work.

The Special Library Form in 24 volumes, recently announced, is a noticeably splendid example of fine book-making. Holliston is justly proud that Library Buckram was selected for the binding material.

THE HOLLISTON MILLS, INC., NORWOOD, MASS.
BOSTON NEW YORK PHILADELPHIA CHICAGO ST. LOUIS

AGENTS THE NORMAN F. HALL CO., SAN FRANCISCO, CAL.
INDEPENDENT PRINTERS' SUPPLY CO., LOS ANGELES, CAL.
THE WILSON-MUNROE CO., LTD., TORONTO, ONT.





VALIANT BOND

The old argument that a letterhead should be a worthy re-

presentative of the company whose heading it carries still

bears fruit for all people interested in selling high grade

bond papers. It bears fruit because it's true. In this day

of general well distributed prosperity, there are more

business men who desire a fine bond paper for their

letterhead than ever. They are good prospects for Valiant

Bond. If you can find a man who wants his letterhead re-

presentative to be keen and clean, strong and snappy, and

you sell him Valiant Bond, he will get just what he wants.

It's a distinguished paper and with good printing it

will give him a distinguished letterhead.

GILBERT PAPER CO.



MENASHA, WISCONSIN

DISTRIBUTORS

Chicago, Illinois
Denver, Colorado
Detroit, Michigan
Jacksonville, Fla.
Louisville, Ky.
Miami, Fla.
Milwaukee, Wis.
Minneapolis, Minn.
New York, N. Y.
New York, N. Y.
New York, N. Y.
Omaha, Neb.

Moser Paper Company
Carter, Rice & Carpenter Pa. Co.
Beecher, Peck & Lewis
Knight Bros. Paper Company
Southeastern Paper Company
Knight Bros. Paper Company
Allman Christiansen Paper Co.
The Paper Supply Company, Inc.
F. W. Anderson & Company
Bishop Paper Company, Inc.
Green, Low & Dolge, Inc.
Field-Hamilton-Smith Pa. Co.

Oshkosh, Wis.
Philadelphia, Pa.
Portland, Ore.
Pueblo, Colorado
Richmond, Va.
Seattle, Wash.
St. Louis, Mo.
St. Paul, Minn.
Tampa, Fla.
Tulsa, Okla.
Washington, D. C.
EXPORT—Walker, Goulard, Plehn Co., 450 Pearl St., New York City

Oshkosh Paper Company
A. Hartung & Company
Blake, Moffitt & Towne
Colorado Paper Company
Virginia Paper Company
Carter, Rice & Company
Shaughnessy-Kniep-Hawke Pa. Co.
Inter-City Paper Company
Knight Bros. Paper Company
Tayloe Paper Company
Virginia Paper Company

Please Mention THE INLAND PRINTER When Writing to Advertisers.



LICKED MEN . . . and Men Not Licked

Every day sees thousands of business men whipped by their work. These are the men who have not learned what printed forms can do for them. *To such men some printer has an opportunity to sell more printed forms.* It is profitable to help to make these men better executives, and it can be done by supplying them with the information and suggestions on the design and use of printed forms that save time, speed up work, and eliminate errors.*

*This selling suggestion comes from the new *Working Kit of Business Forms on Hammermill Bond*, which contains specimen printed forms, a packet of forms for trial use, layout sheets, principles of designing forms, and the use of colors in The Signal System. For a copy ask the salesman who sells you Hammermill Papers or write to Hammermill Paper Company, Erie, Penna.

WAVERLY VELLUM



Women Sense A Fine Paper.....

Women *DO* sense a fine paper. Where a man would put the Mullin Tester on it—would want to know its rag content—would ask innumerable questions about its printing surface, its body formation, its adaptability to varied printing requirements—the woman says without hesitation, “*There's a fine paper.*” And, where *Waverly Vellum* is concerned, the intuition of the woman will always be justified by the investigations of the man . . . by the minute checking, point by point, of the qualities that make for a fine paper. *If you are looking for this kind of a paper, at a moderate price, you will want to know more about Waverly Vellum Send for information.*

READING PAPER MILLS, READING, PA.
MAKERS OF QUALITY PAPERS SINCE 1866
READING PAPERS

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKEL EDGE BOOK, KINKORA
TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK

.... Every Sheet Is

*You must be satisfied
at the price you pay or we will pay
the freight both ways*



One corner of inspection room at the central warehouse of THE SABIN ROBBINS PAPER COMPANY, Cincinnati

Ample stocks of
News, Sulphite
Bonds, Enamels
and Ledgers on
hand at present

THE
SABIN ROBBINS

S Inspected

Read This Standing Offer

Order a lot of SABIN ROBBINS' paper. Make any test you like (with the exception of actually printing more than the test samples). If you are not satisfied in every way—at the price you pay—pack it up and ship it back. We will pay the freight—BOTH WAYS!

What benefit does a good printer derive from doing business with SABIN ROBBINS?

For one thing, SABIN ROBBINS offers you a guaranteed service, whether you purchase the so-called "seconds" or the absolutely first-quality sheets obtained in SABIN ROBBINS "mills' jobs."

This guarantee is made practical by two factors—a rigid standard of classifying the papers at the mills, and by individual inspection of each paper sheet in the SABIN ROBBINS' plant.

The buying is done by a qualified executive personnel, who know papers—and what the buyers of papers demand!

The actual inspection is done by keen-eyed employees, expertly trained to catch any imperfections—their work being constantly checked and re-checked by experienced supervisors who know their business.

As a result, when you buy so-called "seconds" from SABIN ROBBINS, you get good papers—perhaps a trifle off shade in color, but otherwise uniform, or slightly

over or under the standard poundage, but perfectly suitable for a lot of printing jobs that do not require the finest papers.

Likewise, when you buy mills' jobs from SABIN ROBBINS, you get first quality all through—the odds and ends that mills produce, such as overruns, which the regular paper merchants cannot afford to handle, but which are available, through SABIN ROBBINS, in limited quantities, from day to day, on almost every grade of paper made, except news.

THE SABIN ROBBINS PAPER COMPANY has been a national distributor of "seconds" and "mills' jobs" for forty-five years, and the number of good printers who use SABIN ROBBINS service is growing every day—not only because of economies effected for certain classes of printing, but also because of increased profits to the printers through increased printing production.



PRESIDENT,
THE SABIN ROBBINS PAPER COMPANY



*It
will pay you!*

The regular weekly mailings of samples of SABIN ROBBINS' paper-mills' jobs bring EXTRA SAVING and EXTRA PROFIT on special jobs to thousands of printers. If you are not getting them it will pay you to write now. — *No obligation.*

THE SABIN ROBBINS PAPER CO., CINCINNATI

Stock carried in:

(ESTABLISHED IN 1884)

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions

S PAPER COMPANY

HUEBNER-BLEISTEIN PATENTS COMPANY

FURTHER ANNOUNCES A NEW POLICY

Better *PHOTO COMPOSERS*

*Protected by the only Photo
Composer-Register patents
sustained by U.S. Courts*

at LOWER PRICES

After 23 years of intense development work, our Photo Composers have been standardized as to sizes for press plates and register areas, sizes for negative holders and movements needed for essential operations.

Complicated and unnecessary mechanism has been eliminated and replaced by simplicity in design.

The best engineering principles are incorporated in each function, resulting in accessibility, convenience and easy operation.

The finest precision system known in mathematics and applied mechanics assures precise results in register, based on Swedish Gauge Blocks. This is protected by patent.

Finally, our Predetermined Register device, without which photo composers

cannot be operated successfully, is provided. Our "Pioneer Patent" protecting this has now been twice sustained by the courts.

To back up our judgment as to standardization we have tooled to manufacture Econogroup Photo Composers in quantity, and to sell them at prices about one-half of other Photo Composers pretending to be as good.

We challenge comparisons in range of work, precision in measurement and register, quality of work and output of fine printing plates.

Why not install one alongside of your present machine, if you already have one, and prove the superiority of the Huebner Econogroup Photo Composer, and get the benefit of real economy?

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET, BUFFALO, NEW YORK, U. S. A.

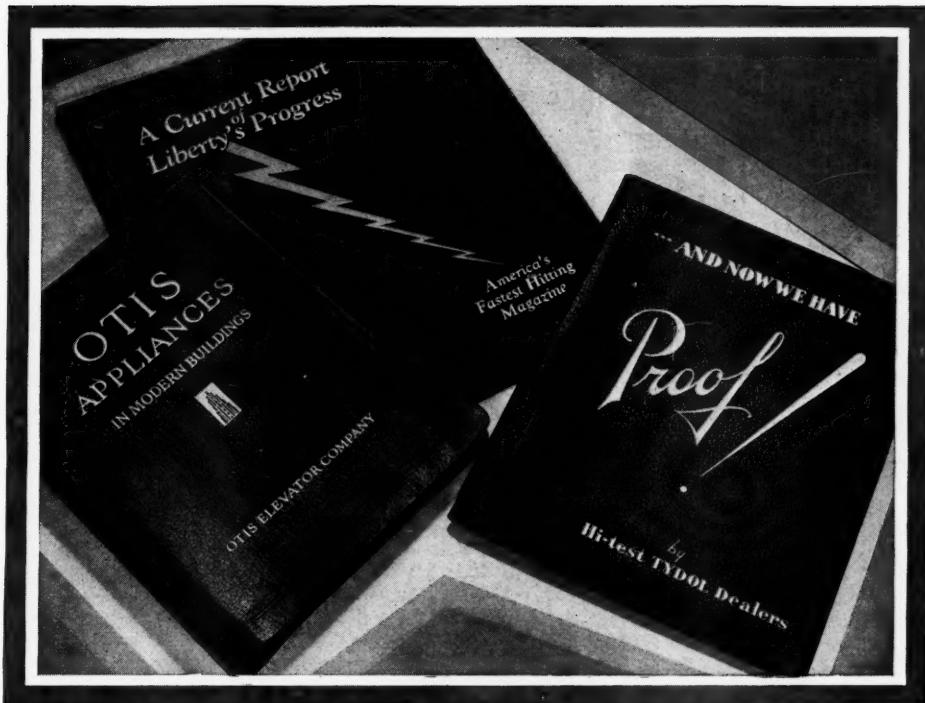
WM. C. HUEBNER, *Secretary, Treasurer, General Manager*

ANSLEY WILCOX, *President*



NOTE: This advertisement will be mailed to all known users of Photo Composing Machines and Apparatus which infringe the Huebner Patents; and to the Lithographic Trade, generally, with a letter from our company giving further information as to our plans and program and our policy of good will and future cooperation for the benefit of all.





Photograph through courtesy of Brewer-Cantelmo Co., Inc., Advertisers' Service, New York City

Let this *rich-looking, sturdy material* help you sell your complete printing job

DU PONT FABRIKOID—the durable beautiful cover material now so popular with printers and binders everywhere—gives you an unusual opportunity to express individuality in your craft.

No other cover material offers the printer such latitude. For Fabrikoid lends itself to practically any form of decorative treatment such as superfinish in one or more colors—gold or ink stamping—embossing—air-brushing. Its possibilities for doing interesting, unique work are almost unlimited. Its attractiveness on catalogs and college annuals will do much toward helping you sell your complete printing job.

Fabrikoid is thoroughly washable and water-

proof. Soap and water instantly remove ink stains, dirt, smudges, and other defacing marks—restore its original beauty. Fabrikoid is scuffproof, too. It is built for long service—strong enough to stand up under both use and abuse. And it keeps its richness and beauty.

A chance for finer craftsmanship—more interesting, individualistic work can be produced by you with du Pont Fabrikoid. Upon request we will gladly send you further information, together with samples of Fabrikoid in the latest colors and grains. E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y. Canadian subscribers address: Canadian Fabrikoid Limited, New Toronto, Ontario, Canada.



FABRIKOID

MAKES COVERS SAY "ATTENTION!"

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SELLING MORE PRINTING



thrill TYPOTHETAE'S MARKETING SERVICE

ASK ten printers in any city what is their greatest single business problem and eight or nine are likely to reply that it is to keep a good volume of orders coming in at fair prices.

That, in a word, is the *reason* for Typothetae's broad program of marketing activities that has been developed so energetically in the past few years. And the *object* of each of these sales-building services is to help every Typothetae employer and his salesmen to increase their volume of profitable business.

Typothetae's Course in Selling Printing explains the tactics which the most successful printing salesmen use to get difficult orders. Local Sales Clubs provide further training for members' salesmen — and the new Sales Demonstration Book assists them to present their solicitations most graphically and effectively.

Sales ideas and suggestions, on which to base recommendations to their customers and prospects, are provided to member printers by the Marketing Sections of Typothetae Bulletin. The individual service of the Marketing Department supplies information and counsel on specific problems which confront every printing salesman in his daily sales work.

Such, briefly, are the various specific activities which comprise Typothetae's marketing service to member concerns. Hundreds of printers are daily cashing in on this division of their association's constructive work. Are YOU one of these? If not, fill in the coupon and mail it today.

Let
Typothetae
help you to
more effective
Production....
Marketing....
Financing and
Personnel

United Typothetae of America I-4
173 W. Madison St., Chicago
Please send me without obligation on my part,
information on how I can receive help from
Typothetae in the following departments of
my business:
 Selling Accounting and Finance
 Production Selecting and Training Men
 Historical, Technical, Economic Information

Sign _____

Firm _____

Address _____

City _____

State _____

United Typothetae of America
173 West Madison Street Chicago



State Your PAPER Problem

—and let the Seaman representative help you select the best paper for your particular need.

Since printing has learned the necessity of a definite objective, modern demand requires specialized papers. The part paper plays in reaching that objective has ceased to be a subject for discussion.

"A sheet something like this" will no longer do. Often there is but one paper that will serve the need well.

In deciding what paper will best bear your message, the Seaman man

can serve you well. His suggestion will be based on a consideration of your requirement and the price limitations you must contend with.

An easy way to get the "first sample" of your finished piece quickly, is to use Seaman's dummy and test sheet service. In this way you may visualize the finished effect far in advance of the actual copies.

Whether your requirement is very small or very large, paper need be no problem to you.

Call in a Seaman man and put it up to him.

SEAMAN PAPER COMPANY
 CHICAGO 411 West Ontario Street
 NEW YORK 200 Fifth Avenue
 ST. PAUL 1507 Pioneer Bldg.
 MINNEAPOLIS 515 Washington Ave.
 MILWAUKEE 1st Wis. Nat. Bank Bldg.
 BUFFALO 93 Mississippi St.
 DES MOINES 425 W. Grand Ave.
 PHILADELPHIA 815 Atlantic Bldg.
 ST. LOUIS 1006 Clark Avenue

**SEAMAN-PATRICK
PAPER COMPANY**
 DETROIT 1225 Vermont Street
 BATTLE CREEK 135 Orchard Street
 SAGINAW 826 Howard Street

SEAMAN PAPERS





Where do your salesmen begin?

YOU cannot buy anything that you never heard of.

The first step in buying any product is knowing that it exists.

Somebody has to establish in the minds of your customers the knowledge that you are in business to serve them.

Do your salesmen have to do this? It takes many calls. It means that your salesmen have the job of establishing acquaintance and confidence with some groups and of rendering actual selling service to others. On almost every call there is a different starting-point.

Much of this work of getting possible buyers acquainted with your house and your goods can be done by mail. You can introduce yourself by letters, by circulars that say something, by folders and booklets that are worth reading. Direct advertising done by means of good printing gives your salesmen a definite starting-point.

With each prospect they can begin with those things that salesmen can do better than advertising, instead of going over ground that advertising can cover better than salesmen.

If you are not using good printing to establish contact that will lead to good business, call in a good



THE "More Business Series" is the title of a group of books that tell in simple language how to prepare effective direct advertising.

You'll find these books interesting as well as helpful. You can get them, without cost to you, by addressing S. D. Warren Company, 101 Milk Street, Boston, Mass.

printer and let him tell you how it is done.

Good printing is the most economical kind because good printing attracts favorable attention and gets a hearing for your message.

Printing that isn't read isn't profitable. Your printer would rather give you good printing, that will be read, that will interest people and induce them to consider your product favorably.

Good printing invites reading. It gives you the chance to interest people in your product, to tell them why they should buy it.

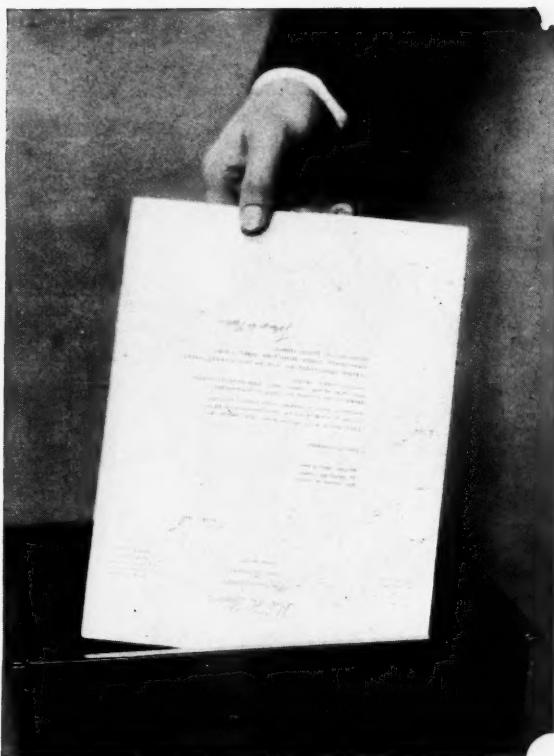
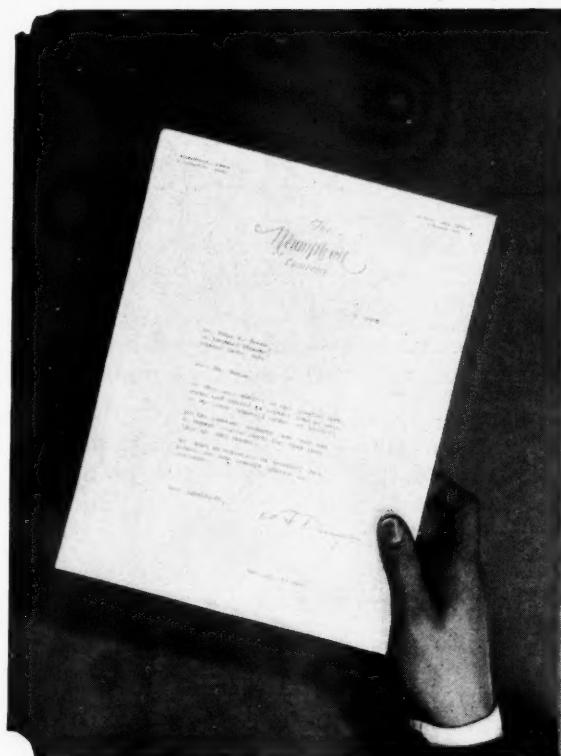
And, when people know why, and how, they can profitably use what you make or sell, they are likely to buy your product and become permanent users.

Good printing requires good paper. Ask your printer which of Warren's Standard Printing Papers is best to carry your business message.

S. D. WARREN COMPANY, 101 Milk St., Boston, Massachusetts

**WARREN'S
STANDARD PRINTING PAPERS**

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding



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Thumbs have a habit of gauging the quality of paper—of communicating to the knowing mind a picture of the organization behind it... And thumbs *approve* Adirondack Bond—they get from it an instant impression of quality. The surface of this paper is better because it's tub sized—better for printing, for writing, and even for erasing! It's made by



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Adirondack Bond is made in eight colors and white, to allow your customers a wide choice of form, letterhead and printing stock. Write for samples... Also makers of Adirondack Ledger and Adirondack Bulletin.

Adirondack Bond

(Tub Sized)

Another Certified Product of

INTERNATIONAL PAPER COMPANY

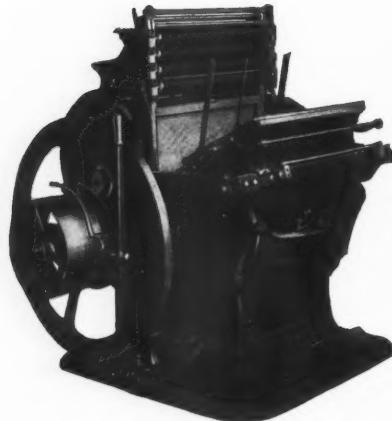
Main Sales Office: 100 E. 42nd St., New York, N. Y. Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

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Globe Paper Company, Inc.	Boston, Mass.	Atlantic Paper Company	Philadelphia, Pa.
Whiting & Cook, Inc.	Chicago, Ill.	General Paper and Cordage Co.	Pittsburgh, Pa.
John Carter & Company, Inc.	Hartford, Conn.	Paper Mills Agency, Inc.	Seattle, Wash.
Carpenter Paper Co.	Los Angeles, Cal.	Shaughnessy-Kniep-Hawke Paper Co.	St. Louis, Mo.
F. G. Leslie Paper Co.	Minneapolis, Minn.	F. G. Leslie Paper Co.	St. Paul, Minn.
Thomas Barret & Son	New York, N. Y.	Norman F. Hall Company	San Francisco, Cal.
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Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

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A majority of successful printers have either Laureate or Colt's Armory Printing Presses in their equipment.

No printing machinery ever enjoyed a better reputation, or more universal approval.

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THOMSON-NATIONAL PRESS CO., Inc., Franklin, Mass.

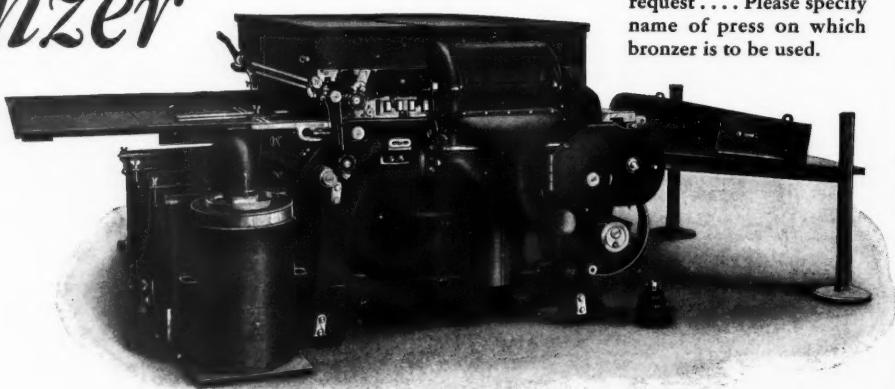
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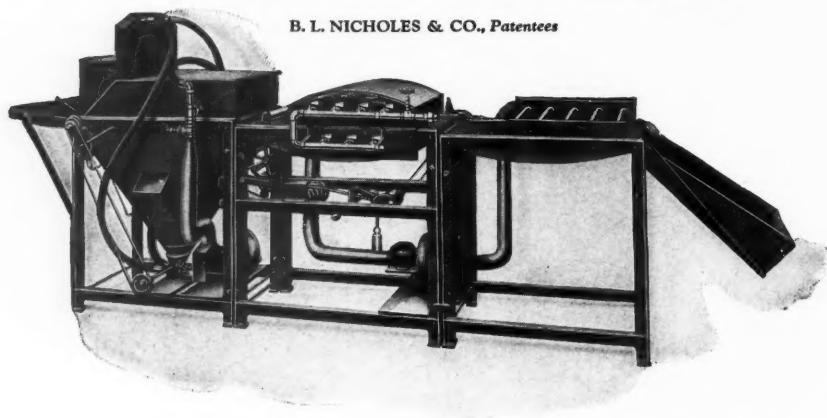
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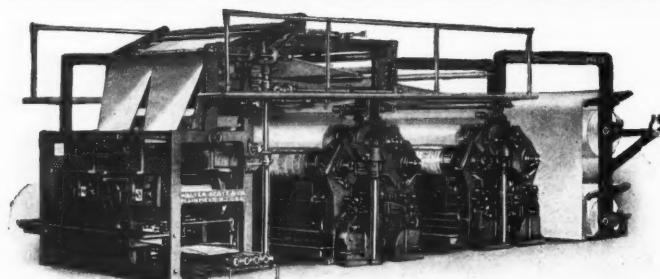
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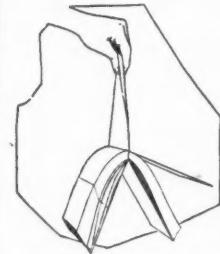
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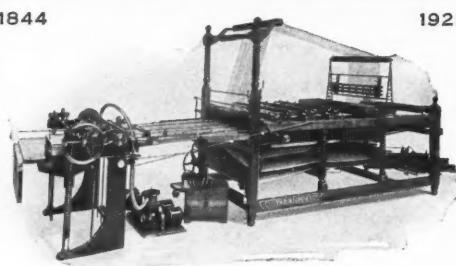
(Patented June 1, 1920,
and January 6, 1925)



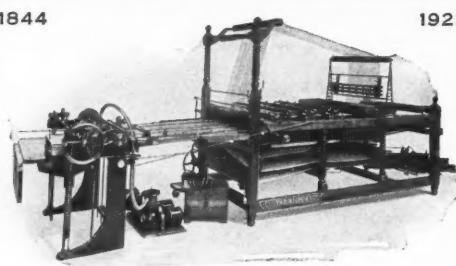
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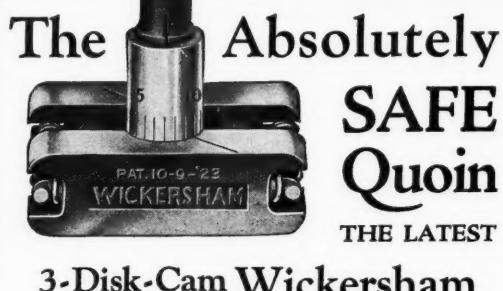


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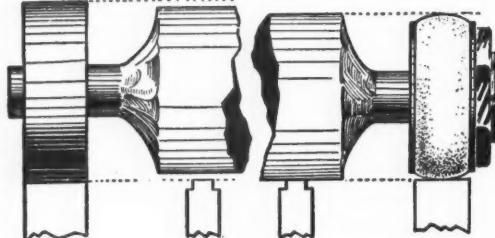
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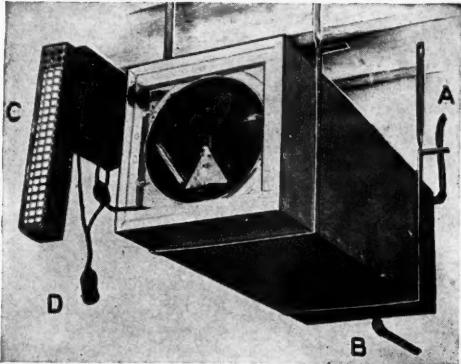
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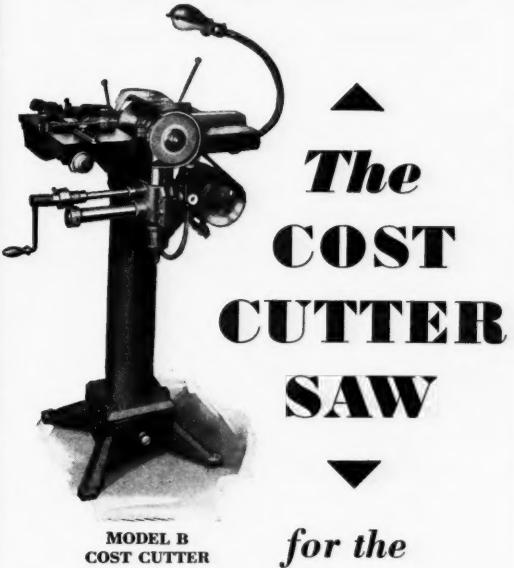
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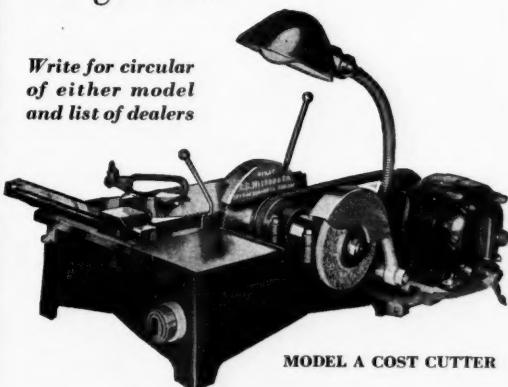
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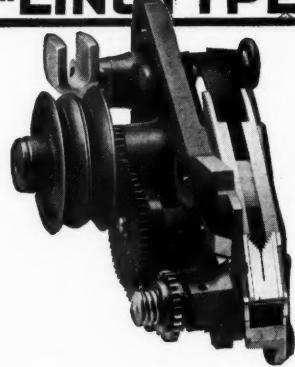
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Slow Speed Assembler

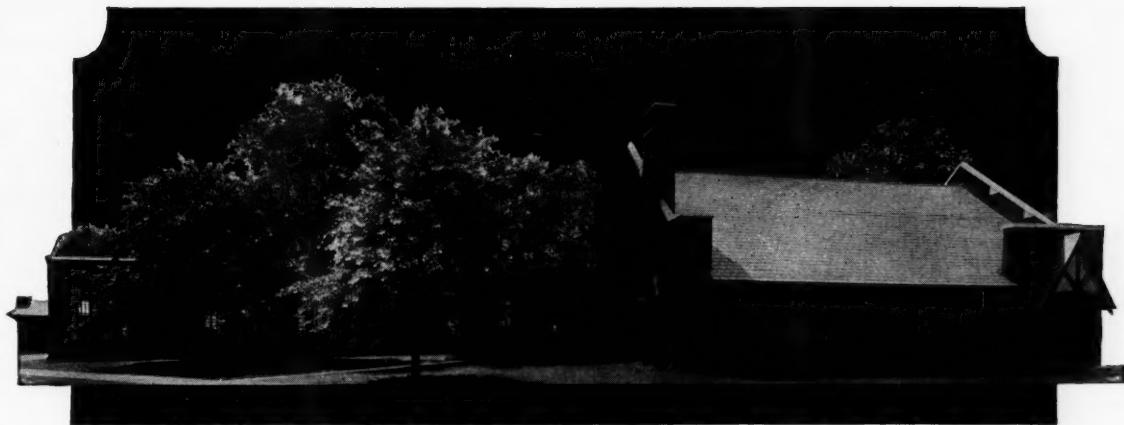
The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes. Write to the nearest Linotype agency for particulars.

Mergenthaler Linotype Company
Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World



The new plant of The National Library Bindery Co., at Cleveland, is an example of efficient modern design with attractive architectural treatment. Designed and built by Austin

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THIS is a day when the watchword in things artistic is "modern." Modern art, modern typography, modern treatment inside and out is the insistent demand.

Why go modern? Obviously, greater effect is the end sought, greater efficiency for the printed matter thus treated.

Why build a modern printing plant of your own? For the same reason, greater efficiency. Better plant—better printing—better profits . . . it's a logical sequence.

Studying trends all over the country, with a wide background of experience in this and other industries, Austin Engineers have helped more than a score of printers and publishers plan their new plants for the future as well as the present.

Under the Austin Method of Undivided Responsibility—architectural design, construction and building equipment are all handled by one organization which guarantees in advance:

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2. Completion date within a specified short time, with bonus and penalty clause if desired;
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Whatever type or size of building project you may be considering, wherever located, it will pay you to get in touch with Austin. Phone the nearest office, wire or send the memo below.

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New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland Phoenix
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Complete Building Service



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I. P. 5-29

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Good values direct from plants. Parts repaired in our shop.
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Priced right to sell quickly on plant or warehouse floors.

*Printing, Binding and Folding Box Equipment
Printers' Supplies and Outfits*

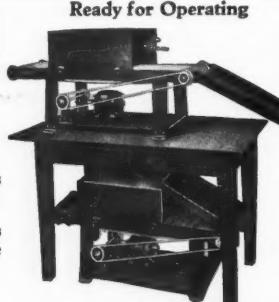
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A Blake Machine
Which
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Up-To-Date



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The "ROUSTABOUT"
Gas or Electric
12" Bench Model

Pleger Round-Corner Turning-In Machines

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Hinged Paper Covering Machines

This machine scores paper covers and glues them onto the back and sides of catalogs, covering the stitching. Production from thirty to sixty-four per minute. Designed for the better grade of catalogs. It will score and fold paper covers and will tip end-sheets to sections.

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Cuts Cloth or Fabrikoid, fast and accurate, in rolls for stripping machines; also for cases and loose-leaf covers.

Send today for free circular describing in detail the Pleger machines, also specifications and prices

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This machine will turn in the covering material on round corners of flexible bank pass-book covers at a speed of 6,000 to 8,000 covers or 24 to 32 thousand round corners per day.

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The Most Profitable Machine in Your Plant

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Every Day You Delay Costs You Money

General Details

The "ROUSTABOUT" is built for service, of rugged construction and immune to abuse. Its simplicity eliminates getting out of order and requirement of skilled labor.

Operating length 58" Folded up 43"

Width 18" takes stock up to 12" wide

Height 20" Without oven 14"

Weight Approx. 95 lbs.

Speed, variable 1000, 1700 and 2500 feet per hour.

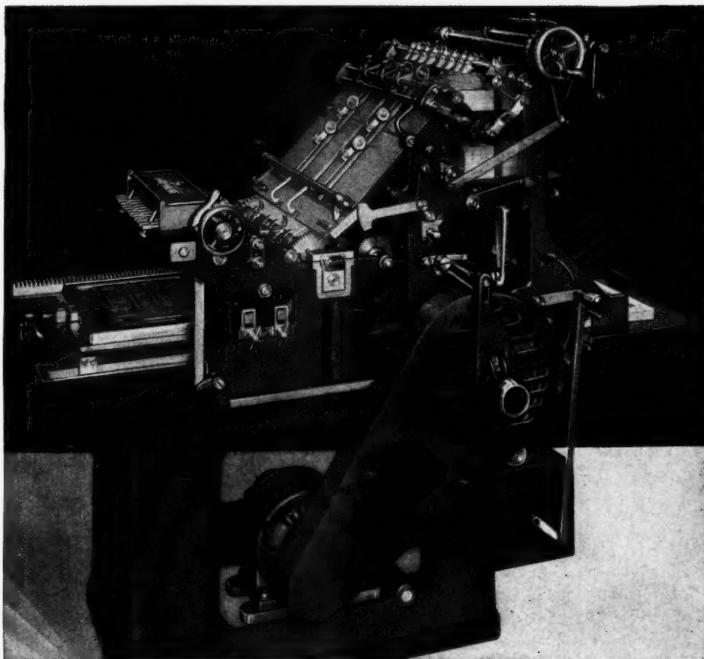
Power Standard motor, D. C. or A. C. 110 volt.

(Specify when ordering)

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Blake Process Machine Co., Inc., High St. Boston
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... The SALGOLD Automatic Jobber for the small and medium sized printing plant



This is a compact unit for high speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

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Priced to meet every pocketbook.

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Golding Printing Machinery
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Now! All Printers ADD A PROFIT for *Mortising Cuts*

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\$15
Complete



Compact and handy "Wonder" Bench, Scroll Saw, with blade instantly adjustable to face any direction or angle. Far superior to other makes at anywhere near equal cost. Accurate work guaranteed—saving on blades—practically no vibration. Works equally as well on metal or wood.

Just as Easy as Cutting a Rule

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3 Models

Ask for complete information about correct size for general or special requirements.

Model A—8-inch clearance
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Model C—36-inch clearance
(Wall Type) \$20.00

Weight Packed for shipment, 35 lbs.

SCOTT-BANSBACH CO.

144 So. Clinton Street

Chicago, Illinois

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Uniform Glue Strength Requires

Uniform Heating

When overheated—glue becomes crystallized—too brittle to give maximum strength.

When not heated to the proper point, it fails to grip the glued surfaces properly—fails to hold when a heavy strain is imposed.

Maximum and uniform glue strength can be secured—only when glue is heated to the proper temperature—no higher—no lower. A Sta-Warm Electric Glue Heater performs this job better than the most efficient workman. For Sta-Warm is controlled by a new thermostat of advanced design that controls glue heating automatically. You will be interested in our new Sta-Warm folder. Write for it.

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MACHINE CO.**

501 Chestnut Street
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Sta-Warm
AUTOMATIC ELECTRIC GLUE HEATERS

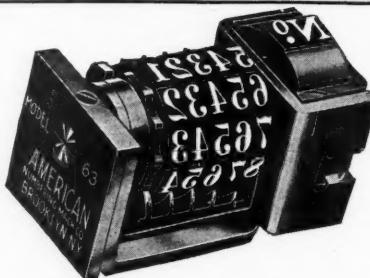
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**Guaranteed
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of numbering
machines in
the world**

*Also made in 6-Wheels
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Fac-Simile Impression
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"Always Satisfactory and Dependable"

Print CARDS in Book Form!



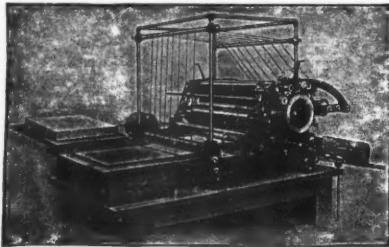
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*By
John S. Thompson*

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

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If it can be done with a motor...

Monitor does it automatically
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**7000 TO 8000
IMPRESSIONS
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...with this
Stokes & Smith Rotary Press

Here is the only press that will feed die-cut blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour. One user averaged 8,600 per hour over a long period.

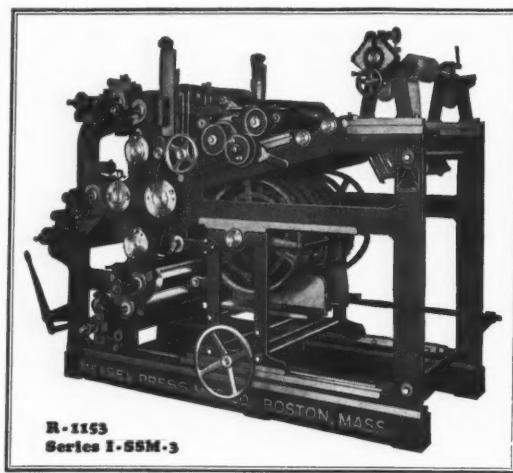
Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

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3. Simple web line.
4. A jobbing rotary press.
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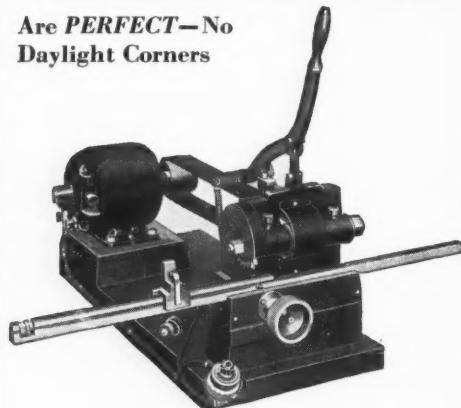
MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

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Are **PERFECT**—No
Daylight Corners



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Manufactured by

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BULKY... easy working
... opaque! Not just a
better cover ink but entirely
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110 or 220 volts

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This rack will store 36 Linotype split magazines; floor space about 36x29 inches. These racks made in any size to suit the needs of your plant. Write for prices, etc.

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Embossography

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Embossography



— the machines are priced from \$100 up (easy terms if desired), heated by Gas or Electricity—every one producing equally as good work. We make machines for every size and purpose—even for cylinder presses, if you wish. Write for details.

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ESTABLISHED 1915

251 WILLIAM STREET NEW YORK, N. Y.

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New Modern Border

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Sterling Type Foundry

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Flexo Raising Machines and Compounds

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*will increase the efficiency
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The Productimeter

gives the "count" accurately and dependably. Extra rugged construction and reliable mechanism. Large figures.

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for the prevention of offset in printing

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CLINE ELECTRIC MFG. CO.

NEW YORK CITY, N. Y.

111 W. Washington St., Chicago, Ill.

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The J. T. Wright Company

*makers of the largest
line of machines for
making holes in paper*

Our Line:

MODEL NO. 5 MULTIPLE SPINDLE PAPER DRILL
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THREE SPINDLE DRILL HEADS FOR
TRIPLE RING BINDER SHEETS

SPECIAL MULTIPLE SPINDLE DRILL HEADS
WITH ANY DESIRED CENTERS

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HEAVY DUTY ROUND HOLE PERFORATORS

GEARED MOTOR DRIVE

BELTED DRIVE

FOOT POWER

SPECIAL FEED ATTACHMENTS OR PLAIN

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MODEL "F" PAPER & SHEET METAL PUNCH

MODEL "F" 55 PAPER & SHEET METAL PUNCH

MODEL "H" PAPER PUNCH, MOTOR DRIVE

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PUNCH HEADS FOR EVERY CONCEIVABLE
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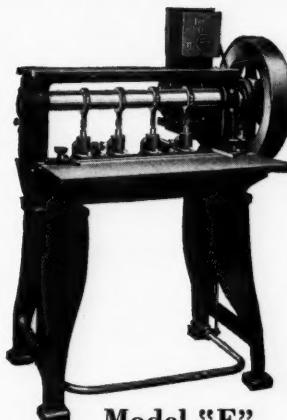
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MULTIPLE ROUND HOLE ATTACHMENTS FOR
VISIBLE RECORD SHEETS AND
BOOKKEEPING MACHINE POSTING SHEETS

COMBINATION ROUND AND OPEN HOLE
PUNCH HEADS

RING BINDER PUNCH HEADS

ROUND CORNERING MACHINE



Model "F"

Heavy Duty Paper Punch

Most durable, simple and convenient paper punch on the market. Handles every kind of paper punching. So powerful that it is frequently used for sheet metal punching. Single piece frame and cast iron table. Set-ups can be made quickly and they 'stay put.'



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A little brother to Model "F" shown above,
but the boss of every other paper punch made.



The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery
Also Designers and Builders of Special Machinery

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Knives on an AUTOMATIC
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16 sizes, 26" to 156"

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for Platen Presses



No-Slip Gauge Pin
Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price—Strongest—Most Durable
Pins and Grippers on the Market

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**ADJUSTABLE
NON-OFFSET
FRAMES**

for all Cylinders and Kellys, with or without extension deliveries, Miehle Verticals and Job Presses

**PREVENTS OFFSET
SAVES SLIPSHEETING**

Insures better register—Easily adjusted to any size—Over 400 in use

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**The MOHR
Lino-Saw**

The MOHR Lino-Saw automatically measures and saws the slugs at the typecasting machine. It pays for itself within 3 to 12 months.

For further details write

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**Supreme Brand
Flexible Tabbing Composition**

Supreme Brand is a rubber-like composition which will liquefy with a minimum amount of heat when placed in a double or jacketed glue pot.

Combines
Strength,
Flexibility,
Elasticity,
Economy

Absolutely
Guaranteed

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Insist upon
**SUPREME
BRAND**
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or order
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Richards makes 'em better

Saw-Trimmers Too—26 Styles
From \$35.00 to \$825.00

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We offer:

2-39x54 Cottrell Sheet Feed Rotary Magazine Presses, with pile delivery and Cross Continuous Feeders, also Alternating Current Motor Equipment. Now running on highest grade magazine work.

Write for further details, also for current issue of Hall Broadcaster, giving complete list of printing equipment.

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We have a number of Miehles and other Cylinder Presses, Gordons, Colt's Presses, and Paper Cutters on our floor that are thoroughly rebuilt and guaranteed. Write for list.

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Linotype, Intertype, Monotype, Stereotype. Special Mixtures.

QUALITY FIRST, LAST
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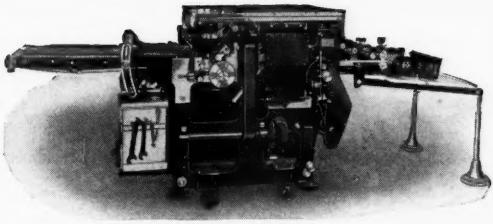
Overlay Knives

TESTED FOR
QUALITY OF TEMPER

HAVE keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

Price 6c Postpaid

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330 S. Wells Street Chicago, Illinois



Minus the Mess

Beautiful and profitable **bronzing**—without the usual mess. An opportunity to beat competition—to seek work which others try to *dodge*. That is what **COLUMBIA BRONZERS** offer you.

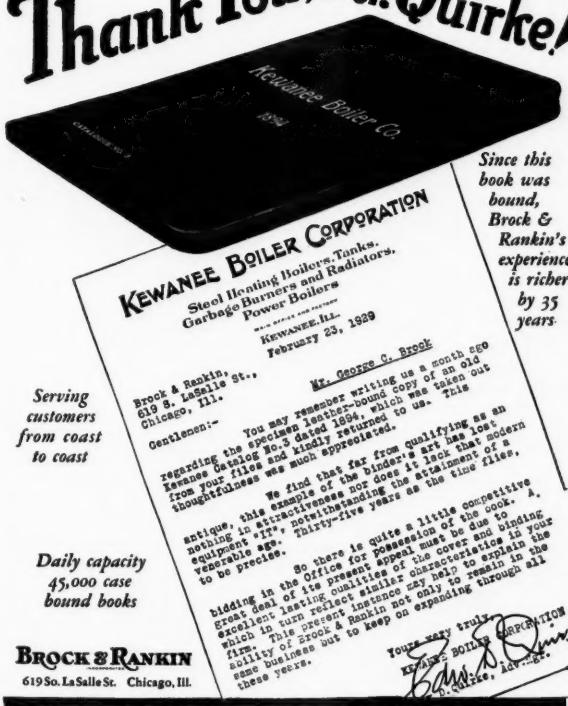
Can be used automatically with any press equipped with a mechanical delivery. Portable; can be moved from one press to another. Thick stock or thin; fine lines and small letters, or heavy solids, or both. Nine sizes, for various requirements. . . . *Write for Printed Matter.*

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Commercial Bookbinding—*at its best*

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A Concise Manual of Platen Presswork

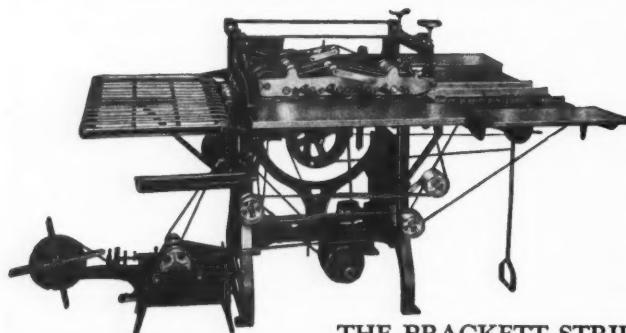
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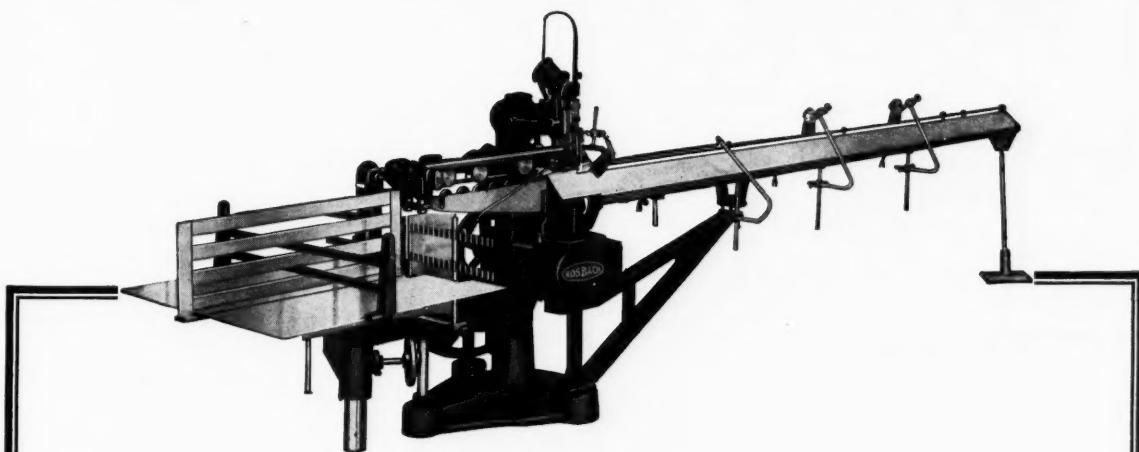
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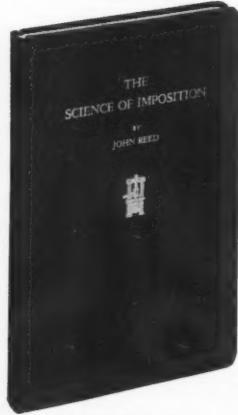
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STATEMENT OF THE OWNERSHIP, MANAGEMENT,
CIRCULATION, ETC., REQUIRED BY THE ACT
OF CONGRESS OF AUGUST 24, 1912

Of THE INLAND PRINTER, published monthly at Chicago, Illinois, for
April 1, 1929

State of Illinois ss.
County of Cook ss.

Before me, a notary public in and for the State and County aforesaid personally appeared Eldon H. Gleason, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher—The Inland Printer Co. Chicago, Ill.
Editor—J. L. Frazier. Chicago, Ill.
Managing Editor—J. L. Frazier. Chicago, Ill.
Business Manager—Eldon H. Gleason. Highland Park, Ill.

2. That the owners are: The Inland Printer Co., 330 South Wells Street, Chicago, Ill.; The MacLean Publishing Co., Ltd., 153 University Avenue, Toronto, Canada; Eldon H. Gleason, 257 Cedar Avenue, Highland Park, Ill.; Walter I. Rogers, 104 Third Avenue, Wilmette, Ill.; John J. Gage, 232 Fifth Avenue, La Grange, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ELDON H. GLEASON,
Business Manager.

Sworn to and subscribed before me this 30th day of March, 1929.

MISS LEOTA AMOREAUX, Notary Public.

(My commission expires October 3, 1929.)

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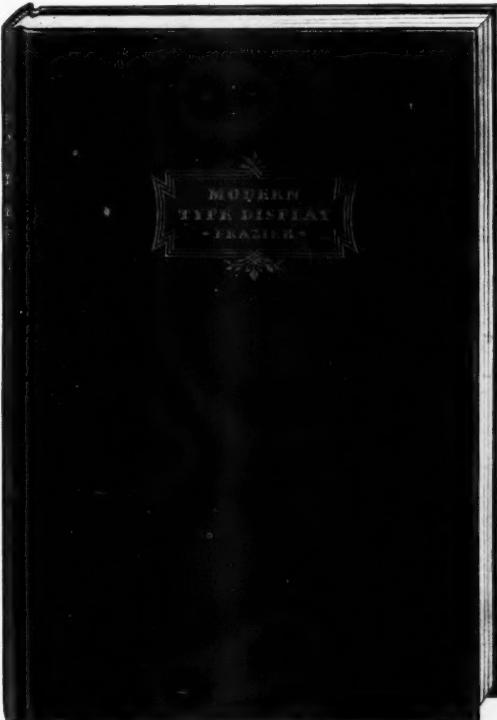
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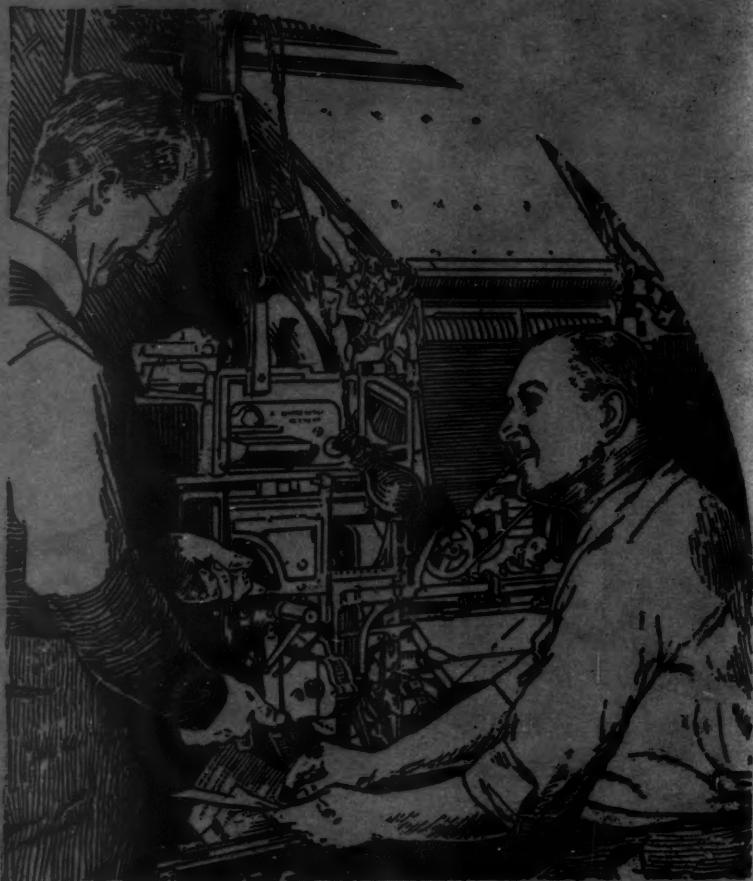
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